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VOGUE

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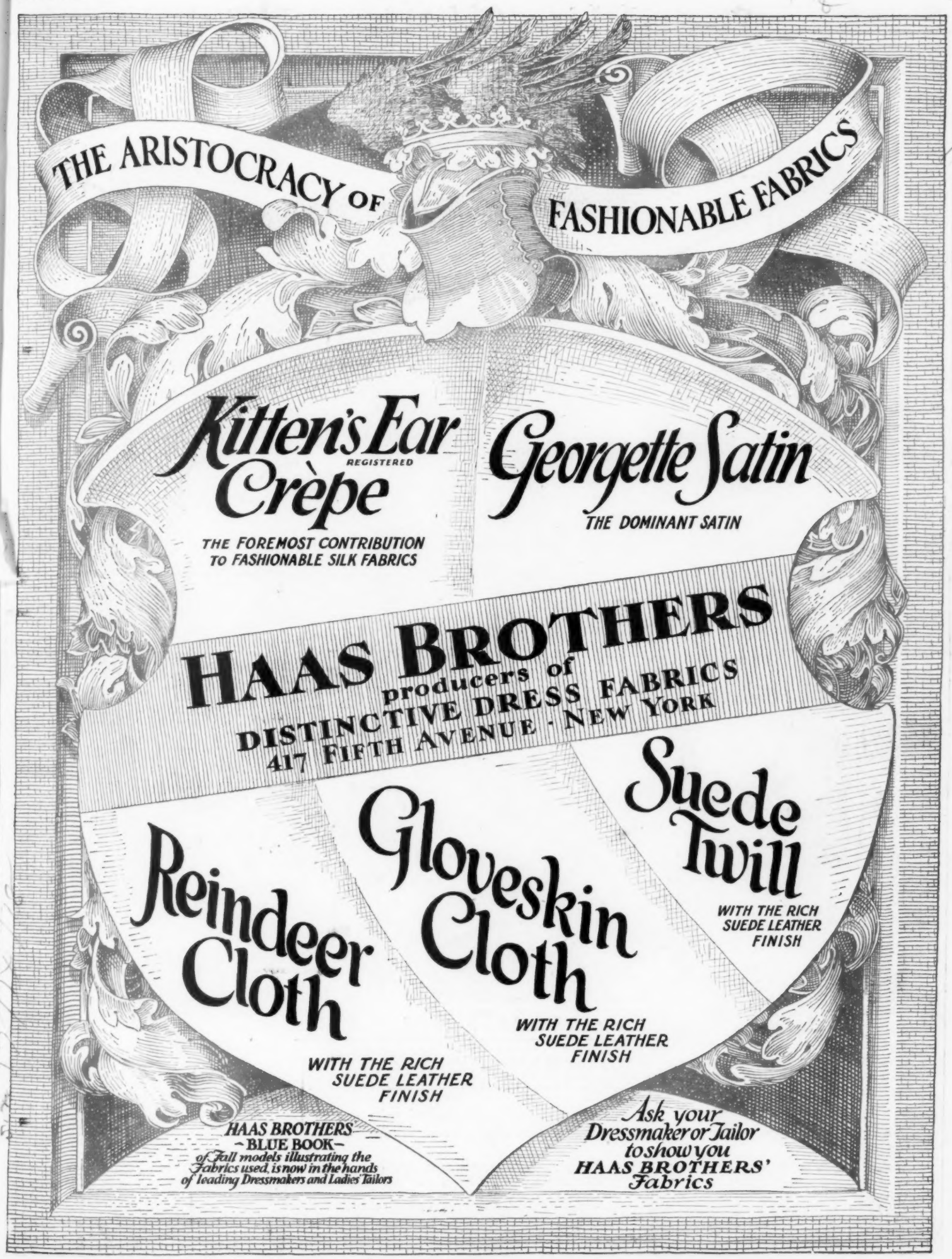
Vanity Fair UNDERSILKS

FASHION and Comfort declared a truce one day and the Vanity Fair plus-four-inch Vest was designed. There is all the difference in the world between an ordinary silk undervest and the Vanity Fair! Four inches added to the length of your vest give you a smooth silken line from the end of your corset to the top of your stocking—it means relief from the uncomfortable roll a short vest invariably makes under your corset.

This is only one of the special features that distinguish Vanity Fair underapparel. There's the patented "Sure-lap" closing on the Vanity Fair union suit. This means that it really stays closed because it's cut that way! There's the extra fullness to the short knicker which means comfort and durability, and then there's the Pettibocker which speaks for itself. It combines the frilliness of the petticoat with the freedom of a knickerbocker. You order your Pettibocker by the length of your skirt—in almost any street color, pink or white if you prefer. The Vanity Fair Pettibocker makes "petti-skirties" seem mid-Victorian!

The shops carrying smart apparel always carry Vanity Fair Undersilks and Silk Gloves
A delightful booklet picturing Vanity Fair Undersilks with prices, will be sent to those who request it.

SCHUYLKILL SILK MILLS, *READING, PA., U. S. A.*


THE ARISTOCRACY OF FASHIONABLE FABRICS
Kitten's Ear REGISTERED Crèpe
THE FOREMOST CONTRIBUTION TO FASHIONABLE SILK FABRICS
Georgette Satin
THE DOMINANT SATIN
HAAS BROTHERS
producers of
DISTINCTIVE DRESS FABRICS
417 FIFTH AVENUE · NEW YORK
Reindeer Cloth
WITH THE RICH SUEDE LEATHER FINISH
Gloveskin Cloth
WITH THE RICH SUEDE LEATHER FINISH
Suede Twill
WITH THE RICH SUEDE LEATHER FINISH
HAAS BROTHERS
-BLUE BOOK-
of Fall models illustrating the Fabrics used, is now in the hands of leading Dressmakers and Ladies' Tailors
Ask your Dressmaker or Tailor to show you HAAS BROTHERS' Fabrics

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York

Exclusive Franklin Simon & Co. Models

WOMEN'S FUR COATS

Coats of perfectly matched pelts and trimmed with high class contrasting furs

106—**Women's Hudson Seal Coat** (*dyed muskrat*), 48 inches long; semi-barrel model, belt effect back with fullness falling from waist line, pouch pockets, shawl collar of Kolinsky fur, cuffs of seal; fancy silk lined. **295.00**

108—**Women's Real Scotch Mole Coat,** 46 in. long, straight front, full back; large collar trimmed with band of real Kolinsky or real Skunk fur, cuffs of Kolinsky or real Skunk; seven row border of Mole; silk lined. **295.00**

110—**Women's Hudson Seal Fur Coat** (*dyed muskrat*) with handsome deep collar and gauntlet cuffs of real Skunk fur; detachable belt of Hudson Seal fur, inset pockets, fancy silk lined. **165.00**

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York

Exclusive Franklin Simon & Co. Models

WOMEN'S FUR TRIMMED COATS

Featuring the new length Coats

100—**Women's Cashmere Velour Coat,** *fur trimmed model,* in madura brown, bottle green, mole or navy blue; collar, deep points on cuffs and pockets of ringtail Kolinsky; straight panel, front and back, pleated fullness at sides, cord sash of material finished with fur pom-pom; silk lined, warmly interlined. **98.50**

102—**Women's Silver Wool Velour Coat,** *fur trimmed model,* in madura brown, beet root, Oxford, Balsam green or mole; convertible shawl collar and cuffs trimmed with Hudson Seal Fur; straight panel, front and back, with pleated fullness at sides; strap girdle across front, silk lined, warmly interlined. **75.00**

104—**Women's Glove Skin Velour Coat,** *fur trimmed model,* in Russian green, slate gray, madura brown or navy; draped stole collar and cuffs overlaid with Hudson Seal Fur; self cording and self color stitching is the new trimming, cord ties of material emphasize the draped fullness at sides; silk lined, warmly interlined. **98.50**

Paris
42 Rue de Paradis

BONWIT TELLER & CO.

Philadelphia
13th and Chestnut Sts.

The Specialty Shop of Originations

FIFTH AVENUE AT 38TH STREET, NEW YORK

Introduce

"Toy Town Tavern Sport Clothes"

FOR GOLFING AND TRAP SHOOTING

Authentic Models Designed and Approved by Belle G. Earle, the Well-known Trapshooter

An additional important feature is the waterproofing the fabrics in these suits are subjected to by

THE TATELEC PROCESS
TRADE MARK

This process not only produces a water-repellent quality but prolongs and preserves the utility of the fabric to which it is applied

CLAYBIRD

GLENNY

CLUBSTON MIDVALE

The Vogue of Trap Shooting
FOR WOMEN

is a sure path to steady nerves, strong bodies and alert minds. It gives women endurance, assurance, finesse and poise. In it they find new joys, new friends and new interests. It adds to their general accomplishments. The experience in using firearms gives them a chance for self-protection with all the courage and confidence that go with it.

"CLAYBIRD" Trap Shooting Suit, 55.00

is designed on scientific lines with all the technical requirements. Made of wool jersey heather mixtures in brown, green and blue tones. Leather collar, leather shoulder pad and cuffs, adjustable shell pockets, leather trimmed.

Belle G. Earle-Designed GOLF SUITS

GLENNY - - - *35.00* CLUBSTON - - - *39.50*
MIDVALE - - - *35.00*

Made of wool jersey with convertible collars, gussets and plaits to give the required freedom. In green, blue and brown heather mixtures, also plain.

BONWIT TELLER & CO.

Paris
42 Rue de Paradis

The Specialty Shop of Originations

Philadelphia
13th and Chestnut Sts.

FIFTH AVENUE AT 38TH STREET, NEW YORK

Correct Etiquette in

Distinctive Riding Apparel

FOR WOMEN AND MISSES

Bonwit Teller & Co. Riding Togs are designed on the most approved lines and tailored with the grace and finesse of superior workmanship. Featured are specific types for every riding occasion and all the accessories.

HANLEY—Belted habit with patch pockets and box plaited back. In men's wear wool mixtures 29.50
Same model in Oxford green or brown melton or English tweed 32.50
Velour hat in green, navy, tan brown, black 8.50
Leather puttees in tan or black 4.50 6.75

ASHTON—Smart semi-fitting habit with long roll revers and vestee of hunters pink or emerald green. Oxford melton, tan covert or black and white wool check 39.50
Black, green or brown derby 5.75
Puttee Boots in black and tan 20.00

CARDIGAN—Two piece side habit in Oxford melton 39.50
Same habit in three pieces with safety skirt of finest Oxford and black melton 75.00
In Oxford or brown whipcord 95.00
Sailor of black hatter's plush with grosgrain band 10.50

HANLEY

CARDIGAN

ASHTON

EXMOOR

DONCASTER

SALISBURY

Breeches cut on smart English lines, chamois lined and reenforced with leather.

EXMOOR—Habit of fine wool covert on conservative lines. Also in Oxford and brown whipcord or Oxford melton 75.00
Black or tan Riding Boots 18.00
Stock of striped silk or fancy crepe de chine 2.50

DONCASTER—Top coat designed on English Raglan lines of Imported ulster cloths or green, brown and Oxford mixtures. 59.50

All Riding Hats, Shirts, Stocks, Cravats, Puttees, Boots, Sticks, and Crops illustrated to be had at Bonwit Teller & Co.

SALISBURY—Flare, paddock model of Oxford, green, brown melton, tan covert or black and white checks 49.50
Jockey Cap of black satin or black, brown and green velvet. 3.50

GW/35 One of the new "Onyx" Embroidered designs — vertical stripe combined with drawn stitch open work effect in white and bead black and white and contrasting colored embroidery. $5.75 per pair.

ONYX

Reg. U.S. Pat. Office

"Onyx" Silk Hosiery

sustains its reputation for *Quality*. Nowadays *Quality* is doubly important. You want *Service, Style, Durability.*

Hosiery of *Reliability* and *Worth*,—in short a compensating *Quality* for the outlay involved.

The new "ONYX" Offerings for Fall show complete assortments of the latest colorings in Plain Silks, also choice and original Hand Embroidered designs in great variety. These "ONYX" Embroidered effects will become deservedly popular this Season.

The Quality Shops everywhere, large and small, make a Specialty of "ONYX" HOSIERY.

Emery-Beers Company, Inc.

Sole Owners and Wholesale Distributors of "Onyx" Hosiery

Broadway at 24th Street : : : : New York

WOMEN'S DISTINCTIVE APPAREL

1. Dress of Serge,—straight line model; box plaited back and front; sash of serge; glass beads on side of waist; skirt draped on sides in barrel effect. **29.50**

2. Satin and Georgette Crepe Dress,—waist embroidered in front with colored beads; tunic of Satin and Georgette Crepe; sash of Georgette Crepe; satin-covered buttons. **39.50**

3. Very smart Tailored Suit of the new Striped Velour, attractively trimmed with buttons. **39.50**

4. Handsome Suit made of Wool Velour,—coat finished with deep collar and cuffs of this season's fashionable furs. All the new Fall colors. **65.00**

Mail and telephone orders will receive prompt attention

All mailable merchandise forwarded free of charge

James McCreery & Co.

5th Avenue *New York* *34th Street*

"Ma Patrie," they call this creation of Boué Soeurs of Paris, and it combines the three best-loved colors. The frock itself is of blue taffeta, the overdress is of white embroidered net, and that dangling tassel is red. A knot of patriotic little red, white, and blue flowers blooms on the shoulder.

THE manner in which a woman wears her clothes, more than the actual clothes themselves, is what makes her smart. Poise is much the matter of a GOSSARD CORSET. The woman who wears this corset invariably walks and stands well because Gossard Corsets are correct in an anatomical as well as a fashion sketch.

It is because the bones in the corset she wears are placed so as to support without restricting and that every detail of construction has been most carefully worked out, that the girl here pictured in the gown from Boué Soeurs of Paris has distinction of pose. This corset is a new model made of flesh colored silk batiste with a trimming of lace at the top.

The H. W. GOSSARD CO., *Inc.*

TORONTO CHICAGO NEW YORK BUENOS AIRES

PARIS SAYS *That These Are The* CORRECT BLOUSES

VARA—This model, which was created by the most exclusive blouse designer of Paris, arrived only a few days before this magazine went to press. We immediately had it copied, as it has the most unique collar of the season. Our copy is in white or flesh colored Georgette crepe; collar and cuffs inset with white net with hand-run design in heavy white silk, edged with Valenciennes lace. $12.50.

WANDA—It is obvious that this model was also created by the same clever Parisian designer. The ends of the collar slip through eyelets in lace encircled medallions. Our reproduction in white or flesh colored Georgette crepe is daintily inset with Valenciennes lace. $12.50.

DARIA—Who but the same artistic French designer would have so beautifully used net as a trimming? The edges of the surplice fronts, the collar and cuffs of this blouse are of net, and the joining with the Georgette crepe is hidden by fancy hand-stitching in heavy white silk. White and flesh colored. $9.50.

ZINA—The graceful collar on this blouse is a Parisian idea. Even though this fine white batiste blouse was made in New York, it is entirely made by hand and the collar and cuffs are finished with hand hemstitching; cravat of black ribbon. $5.95.

MARTA—This is the simple sort of blouse which both the Parisienne and New York woman usually selects by the half dozen—it is the indispensable kind for morning wear. In white or flesh colored crepe de chine. $3.85.

MARIE—Another model from that exclusive blouse designer of Paris. Our copy is in white or flesh colored Georgette crepe. The collar and surplice fronts are inset with fine net—in the latter the net is loosely pleated. $12.50.

TITIANA—It was a clever Parisian who thought of trimming a Georgette crepe blouse with wide white silk braid. We selected this particular model because it introduces the most effective usage of the braid—three rows on the collar, each side of the fronts and cuffs. Reproduced in white or flesh colored Georgette crepe with cravat of navy blue or black silk. $13.50.

NASTASIA—This blouse has the happy faculty of making a suit into a three-piece costume or a mere skirt into a dress. We have had the Paris model copied in heavy Georgette crepe—beige color combined with navy blue; gray combined with navy blue; navy blue with white collar. $20.

JOHN WANAMAKER
New York

Gimbel Brothers

32nd ST.-BROADWAY-33rd ST.
NEW YORK

Blouses—Autumn Styles of Beauty

These,—Fair Types of Hundreds in Which Correct Style, Satisfying Quality and Very Real Value are Inseparable Features That Have Won Blouse Leadership for The Gimbel Store

A—Crepe de Chine Blouse; groups of tucks in front; tab collar; long sleeves with turn-back cuffs. Comes in flesh and white. **$3.95**

B—A very effective lingerie Blouse, of cotton voile; double breasted effect in front, edged with lace frill; the large sailor has embroidered border, finishes with cream val lace frill; long sleeves with pointed cuffs to match collar. **$2**

C—Georgette Crepe Blouse; an odd sun pleated effect with hemstitched tucks, running around the bodice; long sleeves and sailor collar finished with hemstitching. Comes in flesh, navy, beige and white. An exceptional value. **$3.95**

D—Very dainty Blouse of Georgette Crepe; cross tucking in front, with embroidered motifs; the collar is unusual having tucks running across; finished with narrow lace frill, cuffs trimmed the same way. Comes in white and flesh with pale blue embroidery. **$5**

E—Satin Blouse, with rolling collar and cuffs of white satin; buttons trim the coat sleeves. Comes in navy blue, brown, green and Burgundy. **$6.95**

F—Cross bar dimity Blouse; collar and cuffs of pique; two large buttons, bound buttonholes. **$2**
The same style comes also in all linen. **$2**

G—Washable satin Blouse; a tailored effect with groups of tucks in front; sailor collar; long sleeves with turn-back cuffs. Flesh and white. **$5**

H—Cream colored net Blouse; collar which curves into a pointed frill in front, is edged with val lace; long sleeves. **$2.95**

BEGINNING OCTOBER FIRST—GIMBELS

Semi-Annual International Silk Sale

COURTESY DAYS FOR ADVANCE SELECTION—NOW ON—PRIVATE DISPLAY ROOMS—TENTH FLOOR

Furs

of Superior Quality

Exclusive in Design

C. G. Gunther's Sons
391 Fifth Avenue
New York

Abercrombie & Fitch Co.

The Greatest Sporting Goods Store in the World

Madison Avenue and Forty-fifth Street, New York.

Autumn Models for Town and Country

GOLF TOG

Smart leather vest, belted, gathered at the back and with two pockets. Gray suede, $15. Chamois, $18.

Tan Suede-lined, $20.

Austrian velour hat with a wool and ribbon trim, standard colors, $20.

Yama shirt with two-in-one collar, to be worn high or low. White Jap silk, $7.

Heavy quality Jap silk, $10.

Crepe de Chine, $14.

Viyella flannel, chamois color, black and white or brown and white stripe, $7.

TRAP-SHOOTING OUTFIT

For trapshooting and general outdoor wear.

Tan glove-leather, wool lined shirt with knit collar and cuffs. Very warm and very smart. Price, $27.50. Tan leather belt, $2.

Leather hat with suede band, $18.

DIANA OUTING SHIRT

With a two-in-one collar, worn high or low. White or tan oxford, $3.

Imported light weight oxford, with colored figured stripe, $3.50.

Imported heavy weight oxford with colored silk stripe, $4. (As illustrated.)

White Viyella flannel, $6.

Riding shirt same model with detached collar. White oxford with soft cuff, $2.50.

White madras with stiff cuffs, $2 and $3.

Colored stripe madras, $3.

White Jap silk, $6.

***Our Custom Department** is patronized by the leading Sportswomen of America.*

OUTING SUIT OF DONEGAL TWEED

Norfolk coat (below) has plaited back, is belted and has four pockets. Skirt is plain tailored, has one pocket. In brown, green, and gray mixtures, handmade Irish Donegal tweed, $35.00. Other tweed suits up to $95.00.

Hat of imported beaver felt with ribbon trim in purple, black, navy blue, gray and dark green, $15.00.

RIDING HABIT

New cross-saddle belted habit with full-flare coat skirt. Shown above. Two side pockets. Breeches have suede reinforcements and chamois seat. In Oxford Melton, $32.50.

Other habits up to $95.00.

Velour hat in black, navy blue, brown, dark green and bright colors, $10.00.

Riding Stocks, 75c. to $3.00.

Riding crops, $3.00 to $6.50.

TRENCH MODEL TOP COAT

Shown at left.

For school, motoring, and general wear. Full flare belted model has large, shapely pockets and well shaped collar. Brown, green or gray Leigh tweed, $35.00.

Same model coat of brown, green or gray duffle fleece, $65.

Regulation Trench coat of wool gabardine with detachable fleece lining, $75.00.

Austrian velour hat, standard colors, $18.00.

Write for descriptions and illustrations of Women's Fall and Winter Apparel.

Daintiness and Comfort for Indoors

A—Morning Coat of two-toned satin, with novel decoration in worsted; over-collar of lace $19.75

B—House Coat of chiffon velvet, lined throughout with Habutai silk and trimmed with moufflon $45.00

C—Two-piece House Gown, the plaited slip made of crepe de Chine and trimmed with lace; the separate coat made of lace $21.00

D—Robe of superior quality corduroy, lined throughout with silk $8.90

E—Two-piece Robe d'interieur. The chemise slip, made of Georgette crepe, is tucked horizontally and decorated with moire ribbon wreaths and conventional roses; the graceful coat is of chiffon in a contrasting tone, trimmed with lace, rosebud, and plaitings of narrow moire ribbon $22.50

The most charming color tones of the season are represented in this collection of Negligees, and practically any wanted color can be supplied to order.

B. Altman & Co.

FIFTH AVENUE—MADISON AVENUE
THIRTY-FOURTH AND THIRTY-FIFTH STREETS
NEW YORK

Modes for Misses

A—*A serge frock with double breasted effect; double rows of buttons. Simulated pockets fall over a black patent leather belt braided with soutache. White satin collar. In navy blue and black.* $14.74

B—*Serge with a Georgette tunic banded with serge; button trimmed. White satin collar. Navy and black.* $17.74

C—*A loosely belted model of satin, skirt that flares below the knees and has a tight hem. Collar and cuffs of tucked white Georgette, dull gold ornament. In navy, black, taupe, green, brown, beet root or plum.* $23.74

D—*Evening frock of silk net over cloth of silver. Ruffles picot edged in silver. Bodice of net with wide satin ribbon and silver straps over shoulders; butterfly bow at back. In flesh, white, light blue, tourquoise or maize.* $17.74

E—*Harem skirt of tucked chiffon cloth made on a China silk foundation. Shoulders and sleeves of cream lace; satin girdle finished with flowers. In pink, corn color, nile green, light blue, white.* $14.74

F—*Taffeta brocaded in silver; bodice of silver lace, net and flowers. Harem skirt with net foundation. Flowing sleeves. Flesh, light blue, corn, tourquoise, nile, white, black.* $26.75

G—*A novel harem skirt of alternate panels of silk marquisette and taffeta, with a seven-inch band at bottom. Ornaments of silver lace on skirt and bodice; flowing sleeves. In flesh, white, maize, tourquoise, nile, light blue.* $19.74

R. H. Macy & Co.
Herald Square - New York

Achieving Smartness in Suits at Moderate Pricings

An excellent representation of the apparel of high character in which we specialize.

G—The soft richness of this handsome suit of Velour Cloth is greatly enhanced by the unique style of its Hudson Seal Fur Collar, Cuffs and Border, the full graceful lines of the three-quarter length, high-waisted coat, and the trim neatness of the tailored skirt. In Black, Navy or Brown. $65.

H—The convertible collar, large black buckle and new rounded pockets add their air of distinct chic to this individual suit of Gabardine. Tailored skirt belted and pocketed. Black or Navy. $35.

J—A distinguished model, with a creative, appealing touch in the artistic collar, which may be worn low or crossed and buttoned stylishly tight about the throat, and the latest of fashionable saddle bag pockets, box plaited coat-skirt, and buckled belt. Slashed pockets in tailored skirt. In Black, Navy and Brown Gabardine. $35.

K—A Velour Tricotine of soft finish, with convertible standing collar, large patch pockets, ornamental double-crossed belts at sides of coat and double box plait panel in back. Attractive skirt with fancy pockets and novel belt. In Navy and Brown. $35.

L—Of charming simplicity is this Gabardine Suit of Black or Navy, the semi-fitted coat skillfully bound with black silk braid, which outlines the pockets, belt, cuffs and even the buttonholes. Double breasted. Plain skirt with slit pockets. $35.

M—A practical, jaunty, strictly tailored suit, with double breasted semi-fitted coat which boasts a small velvet collar and smart lapels. Plain skirt with gathered back, inset pocket and self belt. In Oxford Gray Men's Wear Cloth and Black or Navy Tricotine. $35.

All suits beautifully silk-lined throughout.
Women's sizes 34 to 42 inclusive.

CHAS·A·STEVENS & BROS.

STEVENS BUILDING, CHICAGO, ILLINOIS

The Charm of Colonial Days at the Hampton Shops

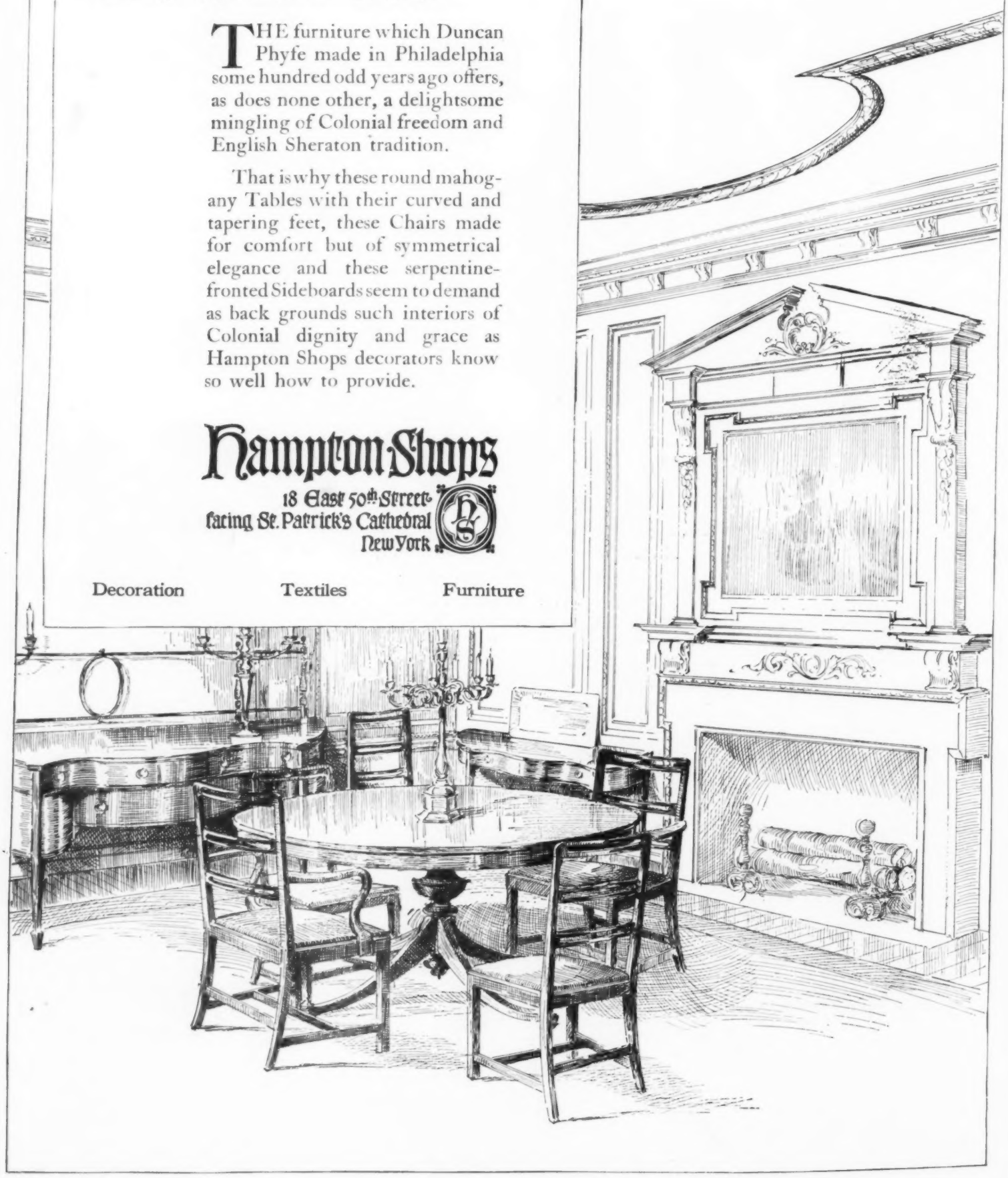
THE furniture which Duncan Phyfe made in Philadelphia some hundred odd years ago offers, as does none other, a delightsome mingling of Colonial freedom and English Sheraton tradition.

That is why these round mahogany Tables with their curved and tapering feet, these Chairs made for comfort but of symmetrical elegance and these serpentine-fronted Sideboards seem to demand as back grounds such interiors of Colonial dignity and grace as Hampton Shops decorators know so well how to provide.

Hampton Shops

18 East 50th Street
facing St. Patrick's Cathedral
New York

Decoration Textiles Furniture



Palm Oil from Africa
Olive Oil from Spain

Used in Making

PALMOLIVE

The illustration shows a typical scene on the coast of Central West Africa—the "oil-river" country which sends us Palm oil.

It comes from the interior on the heads of native carriers for shipment to American ports—a journey, altogether, of many months.

Olive oil now comes from Spain—the greatest olive producing country in the world.

And while war time vicissitudes make the journey perilous and the cost enormously high, these imported oils are still used in making Palmolive.

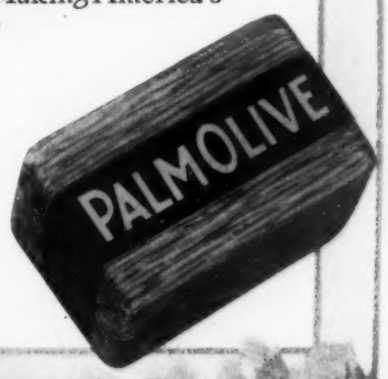
The famous formula remains the same—even the price is only slightly increased.

The full sized Palmolive cake, firm and long-wearing, is now two for 25 cents at most dealers. Making America's favorite cleanser still the *economy* soap

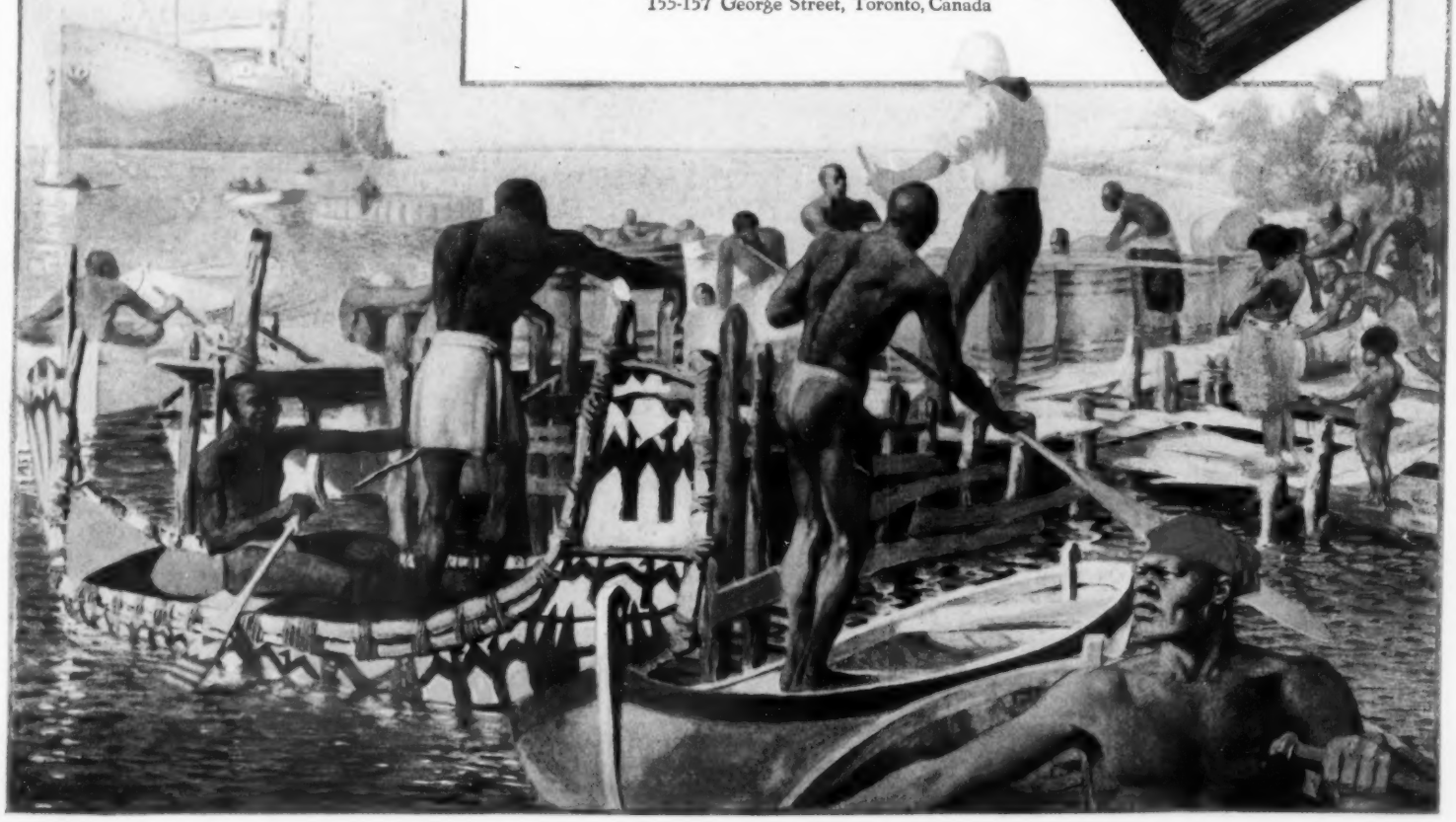
The Palmolive Line includes Palmolive Shampoo, Cold Cream, Vanishing Cream, Powder, Talcum, Rouge, Lip Rouge, Shaving Stick. At the best dealers everywhere.

THE PALMOLIVE COMPANY
Milwaukee, Wis.

The Palmolive Company of Canada, Limited
155-157 George Street, Toronto, Canada



Loading Palm Oil
On the West Coast
of Central Africa



At Home With

The Fours

Seven Passenger Touring
The Coupe

Those characteristics of the thoroughbred—fine "metal" and stamina—are inherent in the Willys-Knight motor.

The quiet, soft, smooth, powerful motor is a delight to drive.

It responds so willingly, acquires greater and greater efficiency as it devours the miles, and reaching top efficiency **stays** efficient, with rarely ever any adjustment or repair, for thousands and thousands of miles beyond the useful life of any other type of motor.

No other type of motor is capable of such high average efficiency or of such continuous uninterrupted service.

Willys-Overland Inc., Toledo, Ohio
Willys-Knight and Overland Motor Cars

Thoroughbreds

For, after a few miles of breaking in, all other types of motors begin to give way to carbon troubles, cylinders must be cleaned and valves reseated every few thousand miles, and they rarely ever regain their original efficiency.

But the sleeve-valve motor thrives on carbon, which only serves to make it smoother, more flexible, more powerful, quieter.

The Willys-Knights this season are far the most beautiful cars we have ever produced.

See the nearest Willys-Overland dealer and ask him to show you the beautiful open and closed models—let him explain the many advantages of the Willys-Knight motor.

The Eights

Seven Passenger Touring
Touring Sedan
Limousine
Town Car

Willys-Overland Inc., Toledo, Ohio

Willys-Knight and Overland Motor Cars

CHENEY SILKS

ALONG THE SILKEN THREAD

SOMEWHERE along the silken thread as it becomes Man's art, the craftsmanship of the Cheneys touches it and makes it a thing apart—sought for by most women who appreciate the better things of life.

Cheney Silks are designed, woven and dyed among the peaceful hills of Connecticut, where the higher-paid workers of the silk world are drawn together in a clean, contented life, to work with pride in their craft. That means richer, better silks. Is it, therefore, any wonder that Cheney Silks are preferred by discriminating women of todav—as by their mothers and grandmothers in years gone by?

Zantine
the *all-becoming* silk

—leader of the silks for Fall—the newest Cheney creation. In subtle harmony of design and alluring beauty of pastel colorings, Zantine is truly the all-becoming silk.

New York
Brooklyn
Philadelphia

OPPENHEIM, COLLINS & CO

34th Street—New York

Cleveland
Buffalo
Newark

always, A Touch of Distinction

Afternoon and Street Dresses

Distinctive New Fall Models

There is a certain verve and piquancy to the new fall fashions. Parisian ideas have been expressed with infinite taste and clever new thoughts in dress that add so greatly and so pleasurably to Madam's personal charm.

H-2 H-4

H-8 H-6

The Models Illustrated are to be had at All Our Stores

H-2 Street Dress of Serge in navy or black, belt embroidered in gold and colors, pleated overskirt, tight sleeves finished with buttons; white satin collar.	19.75
H-4 Street Dress of Serge in black or navy, with satin underskirt, white satin vest with satin collar and cuffs, bottom of skirt embroidered in grey.	27.50
H-6 Afternoon Dress of Georgette Crepe, in taupe, navy, black, steel grey or bottle green, beaded embroidery on waist, bottom of skirt and sleeves; underskirt and sash of satin.	50.00
H-8 Afternoon Dress of black or navy satin, grey satin collar and cuffs; embroidery on bottom of skirt and sleeves in grey, silver and delft; white organdie collar and vest.	55.00

Mme Lyra

CORSETS

The First Requisite of Fashion

Some women seem always to present a smart, fashionable appearance. Whatever the occasion—on the street, at bridge, in the ballroom, their chic style and graceful poise are admired even more than their modish gowns.

The fashionable woman gives particular care to that first requisite of fashion, her corset. Her corset must have all the chic style and graceful lines of the French corset de luxe. It must have that perfection of fit and quality that expert American designers require.

It is just such perfection of style, fit and fabric that gains for Mme Lyra Corsets the approval of fashionable women. You cannot buy a better corset than a Mme Lyra. There are few as good.

$3.50 to $25.00

Model 4861—Designed especially for tapering figure with large bust and small hips. Has girdle top, very low bust; long skirt; well stayed; beautiful white or pink Brocade. **$7.50.** Same design in pink Coutil at **$5.00.**

Model 3618—An ideal low bust corset for medium figure. Substantially stayed but very flexible. Long skirt and modish flat back. Pink Brocade. **$5.00.**

Model 2407—For slender women who desire a corset fashionable in design and so made as to afford freedom of movement. Low bust, long skirt. Pink or white Brocade **$3.50.**

Model 6656—The fashionable woman of large figure will find this Mme Lyra model ideal in fashion, fit and comfort. Low bust, long skirt, well stayed; large elastic inserts. An exquisite garment in silk Brocade. **$10.00.** Same design, different Brocade, **$8.50.**

Model 7205—An ultra fashionable corset for slender and medium figures. Very flexible and light. Deep elastic hip gores. Made in rich silk Brocade, white or pink. **$12.00.**

Mme Lyra Corsets are the corsets de luxe of America. In design, they show the most advanced tendencies of fashion. Exquisite in fabric, wonderfully flexible and beautifully made, they are indeed the corsets without a peer.

You will find Mme Lyra corsets in the better stores and shops everywhere. Look for the name Mme Lyra in the corset.

Catalog if Requested

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Write for the HARZFELD FASHION BOOK for Autumn, 1917

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Georgette crepe blouse with Oriental embroidery and beads; collar and cuffs finished with silk tassel—white, flesh, navy, taupe, green and brown.
$7.50

OLGA
Georgette crepe blouse in combination color effects with gold soutache braid; sailor collar; navy, taupe, brown, beetroot and Russian green.
$5.00

MARY
Braided georgette crepe blouse with touches of embroidery in contrasting tints; sailor collar; hand crocheted buttons; white, flesh, navy, taupe, brown, beetroot, Russian green and all black.
$7.50

Orders by Mail Promptly Filled.

YVONNE
Georgette crepe blouse with collar and new pointed frill embellished with hand embroidery and beads; collar may be worn high or low; white, flesh, navy and black
$10.00

LEONTINE
Georgette crepe blouse; large embroidered frill with medalions of filet lace; collar and cuffs also embroidered; white and flesh.
$5.00

ANGELA
Georgette crepe blouse heavily embroidered; medalions of real filet lace on front of blouse; collar and cuffs correspondingly embroidered; flesh and white.
$10.00

Three Times As Many People Are Buying Franklin Enclosed Cars

"AMERICANS," said a foreign critic, "know the *price* of everything and the *value* of nothing."

That was before we entered the War. Today it is a different story. The past few months have developed a remarkable understanding of the National duty to curb needless waste and extravagance.

A typical illustration is the change in standards of *judging* and *buying* an enclosed car. Only a short time back this type of car had to be everything *but* practical to attract the average car buyer.

He wasn't interested in *upkeep* because his eye was on ponderous mechanism. *Gasoline* and *tires* didn't worry him because he was comparing wheelbases. And selling his old car at a fire-sale price for a new model of another make he figured was part of the game.

But today economy—both in gasoline and tires—is being forced daily on the attention of the motorist by rising costs, by Government officials, by newspapers and magazines. And now he is looking for a way *to cut his cost in half* and maintain his mileage.

An unfailing gauge of the worth of any fine car today is the way it is selling *today*. The *sales facts* about the Franklin are interesting.

The present and next building schedule of Franklin Cars will not catch up with orders on hand. Franklin Cars are being built at a rate of *three times as many as a year ago* and the demand continues to *exceed production.*

Franklin Enclosed Cars were bound to become more popular each year, even in normal times. The War, forcing *utility* and *economy* before everything else, quickened this movement.

Today, as for fifteen years, the Franklin Car stands as the *most practical, efficient and economical fine car in America.*

Consider the significance of 179 Franklin Open Cars recording on July 13th, 1917 (under standard efficiency rules) the remarkable average of 40.3 miles to the single gallon of gasoline. High gasoline mileage means economy *all along the line.* Owners' tire reports, *over a five year period,* average 10,203 miles.

And the *same* economies of the Franklin Open Models apply, within a few per cent, to the Franklin Enclosed Cars.

There is something here for every car owner to think about and these are days when a car owner *has* to think if he wants to *ride.*

Sedan	2610 lbs.	$2950.00	Cabriolet	2485 lbs.	$2850.00	Brougham	2575 lbs.	$2900.00
Town Car	2610 lbs.	3200.00	Limousine	2620 lbs.	3200.00	*All Prices F. O. B. Syracuse*		

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ASK the Printzess dealer in your city to send you the beautiful Printzess Art Portfolio containing Rotogravure reproductions of the last word from Paris in coat and suit styles.
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The Printz-Biederman Company
Paris CLEVELAND New York
Printzess Coat, No. 521
is one of the season's most striking models. It is box pleated from the deep yoke, a fashion to be much in evidence this season. The large, convertible collar is of Kerami Mole, and the cleverly designed pouch pockets hanging gracefully beneath the broad encircling belt, are mole trimmed. The material is an all-wool Kersey coating of exquisitely soft texture, half-lined with an excellent quality of peau-de-cygne.
Colors are:
Black, Navy, Green, Brown and Burgundy.
AN ASSURANCE OF STYLE
Printzess's
Distinction in Dress
A GUARANTEE OF QUALITY
Printzess Suit No. 601
is made of Rib Rodier cloth. A delightfully youthful effect is conveyed by the plaits which extend downwards from the belt, in the back of the jacket. When worn open, the ample collar droops gracefully over the shoulders, terminating in tapering points, and is embellished with a curving band of velvet. The cut-in pockets and belt effect are very chic, and the coat is beautifully lined with Persian. The skirt is an excellent example of the straight line silhouette and has two cut-in pockets. This stunning suit comes in Pekin, Mouse, Taupe, Havana, Russian, Seal, Navy and Black.
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And dollies peep out of those wee little dreams
With laughter and singing;
And boats go a-floating on silvery streams,
And the stars peek-a-boo with their own misty gleams,
And up, up, and up, where the Mother Moon beams,
The fairies go winging!

Would you dream all these dreams that are tiny and fleet?
They'll come to you sleeping;
So shut the two eyes that are weary my sweet,
For the Rock-a-By Lady from Hushaby street,
With poppies that hang from her head to her feet,
Comes stealing; comes creeping.

THE MUSIC *of* CHILDHOOD

What the Music of the Aeolian-Vocalion Means in the Life of a Child

THE Lullabies of all time, sung, if you will, in the velvet richness of a deep contralto voice. Tender, soothing dream melodies that breathe the very soul of mother love. The swinging slumber songs of Schumann, Mozart, Brahms. These tenderest conceptions of the master minds played with a fidelity that is possible with this Aeolian-made phonograph alone. The Vocalion, with its fine, pure tone quality, its absence of stridency, with all its subtle refinement, gives your little one from babyhood the music that is best and greatest.

The Gardens of Verse and Song

We enter the world of the imagination of little children with a sense of reverence.

The sights and sounds of nature have meanings for them too airy, too fragile for us to grasp. And over all their dreams is shed the sparkling gold-dust of their belief in Fairies.

But gifted poets have written verses of enduring charm to reach and enrich the minds of little ones. And master musicians have touched these verses with the magic wand of Music.

If you would enrich your child's whole life—if you would begin early with a vital element of his education and happiness—let him wander freely through the gardens of song. The verses of such poets as Eugene Field and Robert Louis Stevenson, with the lovely musical fancies of Nevin, Chadwick, De Koven and scores of others have filled the children's paths in these fascinating gardens with fragrant and lasting charm.

Why not establish for your little one a daily "Bedtime Hour" with the Vocalion? Then as a special treat, or reward for some task well done, allow him to play his favorite song with the Graduola, and with it cause the music to come nearer and nearer, or fade away to a whisper as his fancy dictates!

You will not be able to see the beautiful picture of your child's imagination; but the rapt, joyous look on the little face will make you doubly sure that the Aeolian-Vocalion has brought a great added happiness to his child-life. And after a few of these "Bedtime Hours" he will go to bed singing the song, words and music—all unconscious of the fact that he is learning verses of real merit, and developing one of life's greatest accomplishments—a true sense of rhythm.

When you hear the Vocalion you will be impressed at once with the remarkable richness and purity of its tone.

When you see the graceful lines of this new phonograph you will appreciate the unrivalled beauty and tastefulness of its exterior.

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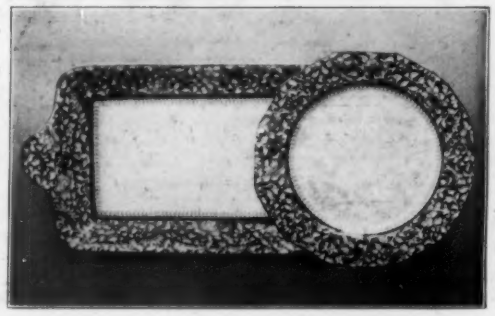
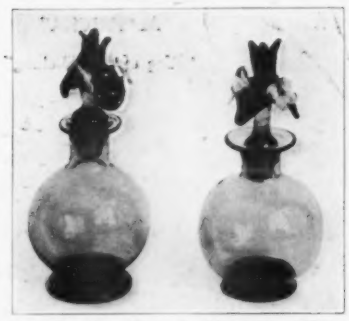


206—*Every ware has its charm. Everywhere, Royal Doulton is one of the best; and, always, a sandwich set of rich green, touched with red, is useful. Tray, 17" long; 12 plates, 8½" diameter. Price, complete, $15.00.*

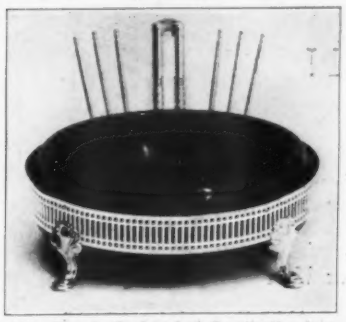
210—*Here's a boat with a crystal hull and rim of burnished gold to carry a delicious cargo of mayonnaise. Boat and stand complete, only $2.50.*



209—*Venetian glass of shimmering amber, with flower stoppers in natural colors. Toilet bottles. 5½" high, $4.00 the pair; $2.50 apiece.*

WHETHER or not brisk October days have brought you back to town, after a long summer absence, cool October evenings will bring you more and more into the house. They are more pleasantly spent indoors—and they are *most* pleasantly spent in the rooms that have been made most livable with interesting and useful things from Ovington's.

208—*A very distinctive salad bowl is this one of yellow lustre. 8⅝" in diameter. With a quaint wooden fork and spoon, it is priced at only $3.50.*



205—*Here is the kernel of the situation in a nut shell: A nut bowl of mahogany and silver plated mountings, 9" dia., and a cracker and picks—all in one. Price $6.00.*

200—*For fruit or for flowers, nothing could be more attractive than a generously proportioned bowl of yellow, iridescent glass—contrasting most effectively with the black of black glass supporting it. 10 in. in diameter. Price $3.50.*

203—*Toilet bottles edged with a gold line which also rims the stopper and with gold labels: Alcohol; Peroxide; Cologne; Pond's Extract; Toilet Water; Listerine; Ammonia; Bath Salts; Bay Rum; Bicarb. of Soda; Boric Acid; Cleaning Fluid; Eye Wash; Face Lotion; Glycerine; Hair Tonic; Hand Lotion; Mouth Wash; Spirits of Camphor; Tooth Wash; Witch Hazel; 2⅝" square and 4¼" high, $1.00 apiece—$5.00 for six.*

204—*Everyone is knitting this fall; but not everyone has a worsted holder so attractive as this one of silverplate—capable of holding a quantity of wool. Its price is only $3.50.*

207—*Iridescent as a soap bubble, the lustrous amber glass of this interesting guest service is exquisitely wrought. The interesting shape is both distinctive and practical.*

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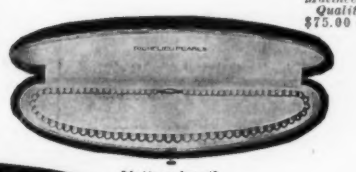
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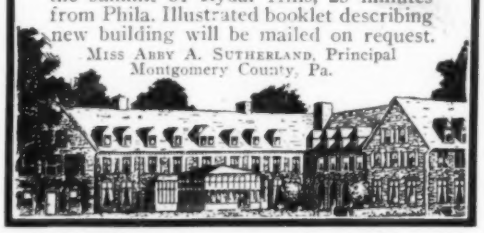

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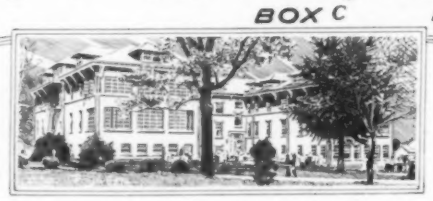

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Specialists say it is ruinous

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LONG natural Marabou stole and muff $25. Boy's Eton suit, extra white vest—10 to 12 years—$10. Large silk Maltese lace collar $10. No. 189-D.

FOR SALE—Russian green wool velour coat suit, Beaver trimmed. Georgette waist to match. Late models, excellent condition. Size 34. Handsome Paisley shawl 60 by 124 inches. Reasonable offers accepted. No. 190-D.

ALL over black center Paisley shawl, 3½ x 2 yds. $75. Black 2 x 2-18 in. Paisley border, $30. Paisley 2 x 2 yds. Scarlet center $40. 7 yds. 5 in. Cashmere border $15. No. 192-D.

TO Settle Estate of wealthy woman her furs will be sold. Exceptional opportunity to secure very choice furs including large Russian Sable Coat—Russian Sable Collarette—Ermine Scarf and several fine Seal Pieces. Can be seen in New York. No. 194-D.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price, under any of these classifications, is $3 for 25 words, or less. Additional words, 15 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the November 15th Vogue should be received on or before October 5th. Address all communications to Sales and Exchanges Service, Vogue, 19 West 44th Street, New York.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

Wearing Apparel for Sale—Cont.

ORCHID and silver evening gowns—Cost $85—$30. Blue satin, silver and tulle —Cost $80—$25. Flesh colored Georgette, beaded $30—34-36. Caracul coat Leipsic dye 45 inches. Extremely smart model. Cost $600—$290. No. 196-D.

SLIGHTLY worn stylish afternoon, evening gowns, hats, velour coat, skirt, lingerie. Reasonable. Size 16. Can be seen in New York No. 197-D.

HANDSOME afternoon gown—navy Georgette crepe and brocaded silk. Exclusive model. Cost $85. Will sell for $55. Size 38. Never worn. No. 198-D.

ON account mourning will dispose of summer and winter apparel consisting of evening gowns, wraps, coats, suits, dresses, silk and velvet hats, slippers 6½ A.A. Mole skin wrap, sable stole, etc. Size 38-40-5 ft. 7. No. 199-D.

Miscellaneous

GENUINE Saxony Brussels Curtains, very fine examples. Four pairs, each curtain 4 ft. 10 in. by 12 ft. Cost $150 a pair; and four pairs, each curtain 4 ft. by 10 ft. 6 in. Cost $80 a pair. Only two pairs have been used and these for but three weeks. Appraisers say that it is doubtful if the larger curtains could be reproduced. Will sell any number of pairs at half original price. No. 183-D.

FIVE yards white organdy hand embroidered for dress. Cost $40—Sell $18. Linen pillow, unmade, hand-embroidered. Cost $20—Sell $10. Embroidered Baby dresses $5. No. 184-D.

THE finest collection of orchids in the country; about 3000 plants. Cypripediums, Cattleyas, Laelia Cattleyas, and Mexican and East India varieties. Very reasonable price. Owner compelled to sell because of poor health. No. 187-D.

Miscellaneous—Cont.

GENUINE antique Wedgwood turkey platter, well and tree design, with mottoes from Chaucer. Old duplicates of death warrants of Charles I—and Mary, Queen Scots. No. 191-D.

THE owner of a popular North Shore, Massachusetts, Tea House and Gift Shop wishes to manage a similar establishment in the South this coming season. No. 195-D.

Wanted

WANTED—Wide tailless Ermine Stole also Ermine barrel muff; must be in good condition. Will consider also a Kolinsky Stole for cash. No. 333-B.

COLLECTOR would like to exchange or buy bookplates of any kind. No. 334-B.

Professional Services

YOUNG woman of refinement and education desires position as social secretary and companion to young or elderly lady. Experienced shopper. Remuneration not primary object. References. No. 295-C.

WANTED—By well educated, bright, good looking young lady (with sense of humor), a position as adopted sister or companion to some lonely girl or young widow. Loves travel. Correspondence solicited. Best references from well known people as to character. None but A-1 propositions will be considered. No. 296-C.

WOULD take in home young woman who would like to spend winter in New York. Large outside room. References required. No. 298-C.

IN THIS ISSUE OF VOGUE

A showing of just-cut patterns

Frock No. Z3945—Paris approves the narrow slim silhouette, and uses free panels to give the long tunic effect so becoming to most women.

Cut at the last moment before this issue of Vogue went to press, embodying the freshest new notes of the 1917-1918 mode, these new designs are the working models of ultimate smartness for autumn.

Modish day frocks—this, they say, is to be a frock season—suits with the soft feminine line so adored in Paris and so easy to make, separate skirts and blouses, wraps, negligees, evening gowns, flapper clothes — all these are included.

Altogether, this issue shows over 200 patterns —all correct, smart, modish—all Vogue!

Vogue Patterns — spirited in cut, simple to execute—will solve the problem of your autumn wardrobe.

Thousands of women bridge the gap between a limited and an unlimited dress allowance by the use of Vogue Patterns. By using Vogue Patterns you halve your dress expense and double your dress distinction. It is so easy to be smartly gowned with your Vogue Patterns at hand.

Vogue Patterns Cost 50c each
Full-length Costume $1

Blouse	$ .50
Skirt	.50
Suit Coat	.50
Undergarments	.50
Children's Garments	.50
Long Coat	1.00
Negligee	1.00
One-piece Dress	1.00

Ready for immediate delivery at any of Vogue's 16 Pattern Rooms

Frock No. Z3960—Another reason for the favor shown the redingote,—a reason made in this case of platinum gray duvetyne and night blue satin

USE VOGUE'S PERSONAL SERVICE

Vogue maintains sixteen Pattern Rooms in leading cities. Here you may secure Vogue's fashion advice in your own personal clothes problems; study combinations of the season's smartest materials — silks, brocades, chiffons, the new glove-finished materials for autumn wear — arranged in original color schemes for suits and gowns; try on crinoline models of new Vogue Patterns embodying Fashion's latest decrees; select and purchase the actual patterns of those designs which suit you best.

NEW YORK:
19 West 44th Street

BOSTON:
604 Lawrence Bldg.
149 Tremont Street

PROVIDENCE:
Gladding Drygoods Company

NEWARK:
L. Bamberger & Company

PHILADELPHIA:
304 Empire Bldg.
13th and Walnut Sts.

BALTIMORE:
Flower House Studio
Charles and Hamilton Streets

BUFFALO:
Flint & Kent

PITTSBURGH:
Joseph Horne Co.

ATLANTA:
The Smart Shop
203 Connally Bldg.

CLEVELAND:
Halle Bros.
Euclid Avenue

CHICAGO:
932 Stevens Bldg.
20 N. Wabash Avenue

SEATTLE:
Griffin Specialty Shop
1602 Second Ave.

SAN FRANCISCO:
Joseph Building
233 Grant Avenue

LOS ANGELES:
Bullock's

MONTREAL:
The Children's Shop
15 McGill College Ave.

LONDON, E. C.:
Rolls House
Breams Building

PAIGE

The Most Beautiful Car in America

Announcing A New Line of Enclosed Cars

It is with great pride and satisfaction that we announce to the American public a new and very complete line of enclosed motor cars.

These models—like all Paige cars—are our own *original* creations. They embody features that will be found in no other cars on the market. They are distinctively Paige. That means that they are "The Most Beautiful Cars in America."

In design, coach work, finish and general appointment we unhesitatingly claim that mere money cannot buy anything better. We have deliberately set out to produce the last word in ultra luxurious closed vehicles. That has been our one all absorbing purpose and we have spared neither pains nor expense in its accomplishment.

It is impossible in such limited space to supply an adequate description of even one of the models. As a matter of fact, we much prefer to follow our usual custom of omitting all mere word pictures and ask you to *see* the cars and pass judgment for yourself.

For the present we are quite content to rest our case with the bare announcement that Paige has produced new Sedans, Coupes, Limousines, and Town Cars.

We are quite confident that you will appreciate the importance of such an announcement and arrange to inspect these models at our Dealer's Show Rooms.

PAIGE-DETROIT MOTOR CAR COMPANY, DETROIT, MICH.

PAIGE

The Car With the White Radiator

New Distinction

THERE is distinctiveness in the ownership of a Pan-American. For the Pan-American is unlike any other car in America. As you watch the procession, you get the gleam of a ***white radiator***—a little touch that in itself differentiates the Pan-American from all other cars on the market.

Pick out any assemblage of medium priced cars. Note the close similarity in design and appearance. The lack of distinction. Then compare the new Pan-American — the "American Beauty" car. The modern, low-slung design provides both essentials of beauty and riding comfort; the "feel" of riding ***in*** the car — not ***on*** it.

Superb Coach Work

THE coach work of the Pan-American is comparable to that of the most expensive cars. A special feature is made of the hand-rubbed coach finish, and the purchaser may have any one of four distinctive body colors.

The Pan-American has style, class, beauty in every line—beauty that blends with the ***personality*** of this car to give it a uniquely pleasing individuality.

Underlying this beauty of appearance will be found sturdiness, endurance and stamina proven under the most trying conditions of cross country travel — and in the most gruelling race track tests.

"Blue Book" of Materials

THERE is not an unknown quantity in the Pan-American—the specifications are a veritable "Blue Book"—the pick of Motordom's best materials:

The famous Reutenber 40 h. p. six-cylinder motor—Timken axles and bearings — Warner transmission — Gray & Davis starting and lighting system — Firestone rims —

ample assurance of the satisfactory performance of the Pan-American — the "American Beauty" car.

With all that the Pan-American offers you, the price is a "happy medium" one. $1500, F. O. B. Decatur. Write today for the beautiful Pan-American Book.

Pan-American

"The American Beauty Car"

THE PAN-AMERICAN MOTORS CORPORATION, DECATUR, ILLINOIS

Hello! Are you there? This is the switchboard operator at Vanity Fair. I have an important message for you.

Women of Fashion, Wake Up!

Wake up and see just how you are going to look next Winter, when you are all dressed up and no place to go. Make it a point to be AU COURANT of all the horribly expensive little things which the smartest people are going to wear, and do, and gossip about. Be a little social wide-awake!

Theatre Fans, Wake Up!

Read Vanity Fair and you can see all the plays and be a first-nighter without even stirring from home. You can keep in touch with all the latest gossip of the plays and players and know just which theatres are hanging out their S. R. O's, and which their S. O. S's.

Hello! Wake Up! Read

VANITY FAIR

The most wide-awake of all the magazines

These are Brisk and Burning Times!

The world is whirling faster than it ever whirled before. If you want to keep up with a double-quick winter, you have got to keep awake and read a double-quick magazine.

Vanity Fair is the look-liveliest and step-liveliest periodical in America. It prints pictures! Lots of them. More than any other magazine. It prints stimulating humor—lots and lots of it—by the best of our younger and more unconventional writers and artists. It views the stage, the arts, the sports, the gaieties and all the enlivening and highly vitalized sides of modern life bravely and cheerfully.

Let Vanity Fair wake you up. Let it show you—from month to month—the magical revolving kaleidoscope of New York.

Be a Busy Bertha in the Strife!

If you want to become a Busy Bertha on Life's battlefield and stop being a small bore, read Vanity Fair, and let it keep you in constant touch with all the social, literary, dramatic and artistic skirmishes of the day.

A gloom-proof winter of Vanity Fair will insure you against every form of dullness, brain-blight and intellectual old age.

Don't expose yourself to the bombs of boredom! Don't be stifled by the poison gases of ennui! Keep behind the barrage of the biggest of all the rapid-fire magazine guns.

Vanity Fair is carrying on a ruthless warfare against the legions of gloom. It has only one slogan in its battle against them, and that slogan is "OVER THE TOP!"

Debutantes, Wake Up!

Don't you want to have your eyes opened? Don't you want to know what life in a great and wicked city REALLY MEANS? Vanity Fair will teach you what Every Young Girl Ought Pretend She Doesn't Know.

Lovers of Sport, Wake Up!

Look around, and see what the little sportsmen and sportswomen are doing, and how they manage to do it. Vanity Fair will show you how to be rated among the first ten in any amateur sport.

EVERY ISSUE OF VANITY FAIR CONTAINS

THE STAGE: Reviews of all that's going on—and coming off—in the theatre; and portraits of who's really who in the New York dramatic spotlight.

THE ARTS: Painless criticisms and peerless illustrations of all the newest and most discussed happenings in painting, literature, sculpture, and architecture.

HUMOR: Not the custard-pie school, nor even the Sunday supplement vein, but the most amusing work of our younger and more humorous writers and artists.

ASSORTED NUTS: Portraits and revelations of all the best-known and most carefully assorted nuts, writers, dancers, dramatists, wits, and half-wits, beaux—and all the mad hatters in our great social wonderland.

SPORTS: Every known species of sports; indoor and outdoor, heroically masculine and politely Idylike.

ESSAYS AND REVIEWS: The enlivening and unconventional output of our most wakeful essayists, critics, and authors.

THE OPERA AND MUSIC: Operatic stars, composers, and conductors—their portraits, plans, quarrels and personalities.

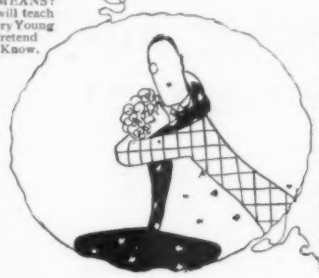
DANCING: All varieties of dancing—both wild and hot-house—and their indoor, outdoor, rhythmic, and ball-room exponents.

FASHIONS: The last word—pronounced with a Parisian accent—on the smartest clothes for the smartest men and the smartest women.

DOGS AND MOTORS: Photographs and life histories of the most successful 1918 models of well-bred dogs and well-built motors.

SHOPPING: The heart of the blue list shopping district; a pageant of its riches; and the shortest and easiest way to acquire their contents.

IN SHORT, Vanity Fair is a mirror of the whirling life of New York. Look in it and you will invariably see only the sunny side of the silver lining of even the blackest of Life's thunderclouds.



Amateur Lovers, Wake Up!

Get a professional note in your work. Make ALL the world love you. Learn how to be infatuated. Make your habits a little more bearable to others. Keep cheerful. Keep human. Keep up with the pace-makers. Read Vanity Fair.

Art Lovers, Wake Up!

Vanity Fair will show you how to be a real critic, and how to talk about technique and chiaroscuro and motifs. It will reveal to you the talents of the sure-enough artists, musicians, and writers—and how to discuss and even how to understand them.

Over 75,000 Copies Sold Every Month of the Year

Get the Cheero Spirit—for Exactly $1

In order that you may become one of America's intellectual advance guards, and so keep up with all the skirmishes and entanglements of modern life, and at a minimum of expense, we—here and now—make you a special war-time offer of an entire winter of Vanity Fair for one green dollar—just half the money you throw away on a single-ill-chosen theatre ticket.

One little 3 x 7 dollar will bring you the next five issues of Vanity Fair—and even six, if you fill out and mail the coupon on the opposite side of this page promptly.

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FRANK CROWNINSHIELD, *Editor*

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"THE STURDY OAK"

A NEW SERIAL whose theme is woman suffrage, written by the following authors each of whom contributed a chapter:

Samuel Merwin
Harry Leon Wilson
Fannie Hurst
Dorothy Canfield
Kathleen Norris
Henry Kitchell Webster
Ernest Thompson Seton
Anne O'Hagan
Mary Heaton Vorse
Alice Duer Miller
Ethel Watts Mumford
Marjorie Benton Cooke
Mary Austin
William Allen White

All of these well-known authors contributed their work to the suffrage cause and the result is a very interesting novel which begins in the September 22d issue of

Collier's
THE NATIONAL WEEKLY

"THE PARIS SHOP OF AMERICA"

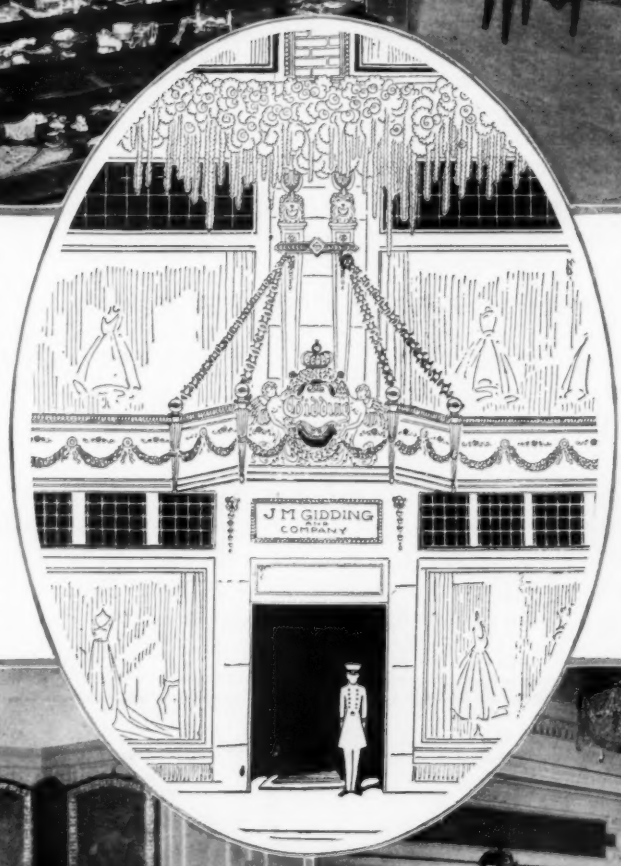
WANDERING through the Fifth Avenue establishment of J. M. Gidding and Company, perhaps better known as "The Paris Shop of America," one realizes vividly its unique position in New York. In these luxurious surroundings are collected the thousand and one ravishing things from Paris which appeal to *la femme elegante* who loves chic and individuality. This house does nothing in a small way, choosing rather to look over the field of fashion everywhere, adopting sartorial works of art on both sides of the Atlantic. Which explains the wide variety to be found *chez-Gidding*.

PARIS

Across the water The House of Gidding maintains an establishment in the French capital headed by their French Premiere who, with faultless taste and indefatigable zeal in the quest of novelty, is able to dispatch to this side a constant stream of fresh creations. Now the Gidding representatives descend upon Callot, Cheruit, Jenny, Chanel, Lanvin, and many another renowned modiste, and the next liner brings scores of Frocks or Furs or Tailleurs inimitable and wholly charming. Again, the shops of Reboux, Lewis, or Georgette are invaded, and presto! in the Fifth Avenue salons are unboxed hats which but yesterday were in Paris. And these models are selected with the instinct for style and originality natural to a designer of consummate taste who knows her Paris.

NEW YORK

With Paris at their finger tips, the Gidding representatives select precisely the creations which are distinguished for freshness and art. Scarcely an American design of real beauty is produced, but it is fused into the Gidding mode of the season. Whatever her taste, so it be good, the American woman will be exquisitely suited in the Gidding salons; since here she may view the combined resources of France and America. The House of Gidding is able to present modes which are advanced far beyond prevailing styles—modes selected to suit every occasion in the social calendar, from sports at the country place to the box at the opera, alike only in their perfect expression of the modern spirit—a spirit which results in creations novel and individual.

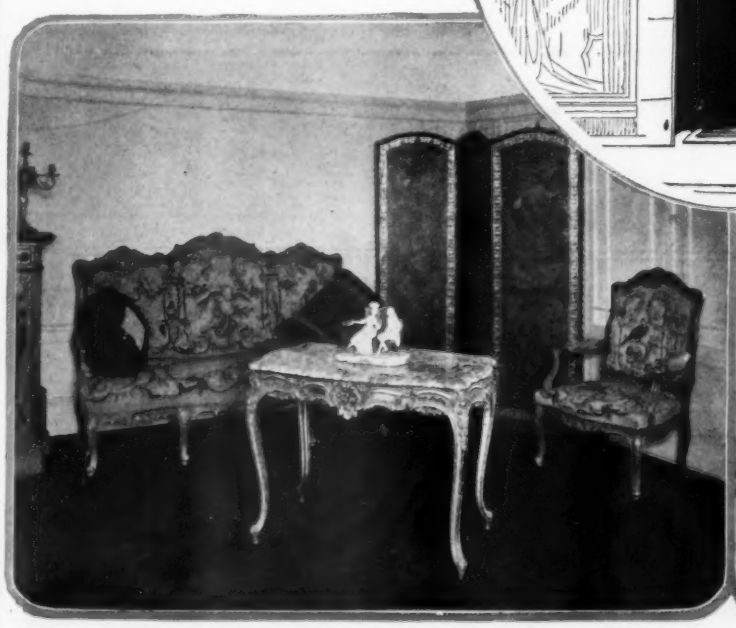


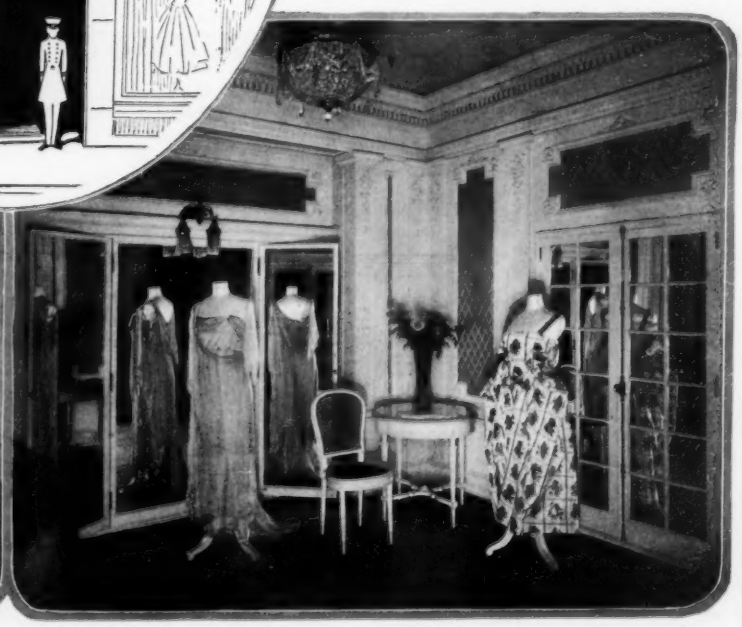
THE GIDDING SALONS

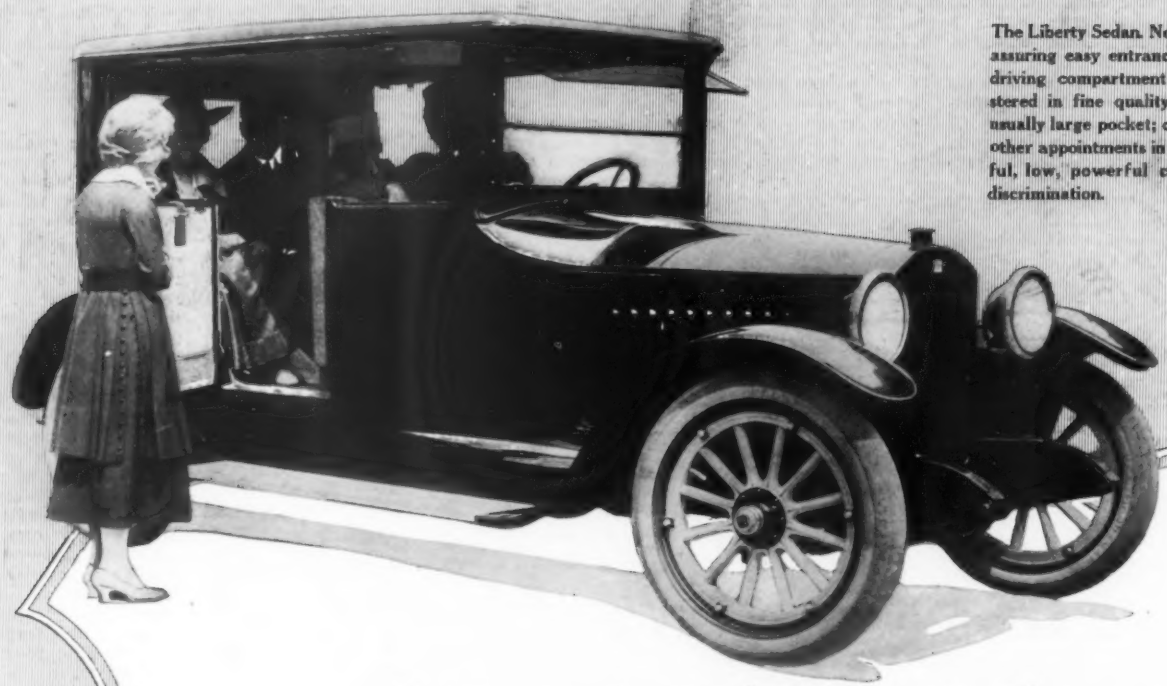
Charming salons in the Fifth Avenue establishment are each devoted to individual purposes. There is a salon intensely Parisian, where late importations alone are on view. One need not speak the language, though the attendants are largely French, for the appeal of fashion is universal. There are the *salons Americains* where modified versions of French designs are displayed for the benefit of women who appreciate the American spirit in their attire. There is the miniature ball-room, where the debutante or her matronly companion may find gowns for evening wear exhibited by the artificial light which is their natural setting. And most unexpectedly placed in the farthest corner of the spacious building, over the Thorley House of Flowers, is the Studio Salon, distinguished for its air of quiet intimacy. Here one's ideas will be drafted into form by artists and artisans. Here with wedding parties designers evolve the gowns which will combine in a perfect ensemble. And the place has become a veritable Mecca for stars of the stage whose costumes must be especially designed to blend with the shifting color schemes of the theatre.

READERS OF VOGUE

Gidding links Paris with New York, for in spite of prevailing conditions the ocean which separates them is traversed by messengers bringing on every trip new creations for the Fifth Avenue half of the house. Readers of Vogue know the vital importance of a showing which constitutes a survey of the authoritative fashion field of two continents. It is with pleasure, therefore, that the smartly dressed women who read this magazine will visit the bit of Paris at Fifth Avenue and Forty-sixth Street.







The Liberty Sedan. Note the staggered doors, assuring easy entrance and egress in either driving compartment or tonneau. Upholstered in fine quality gray whipcord; unusually large pocket; crystal dome lamp and other appointments in perfect taste. A graceful, low, powerful car for motorists of discrimination.

Liberty Closed Cars

THE national popularity of the Liberty Car has with good reason included the notably beautiful closed models.

Illustrated are the Brougham and the Sedan, in both of which the low Liberty chassis has afforded a grace and distinction of line impossible in other makes.

These cars are, of course, characterized by the famous Liberty riding and driving ease, one of the most important factors in Liberty success.

They offer to motorists of discrimination a new and superior character of closed car motoring, accentuated by roomy interiors and fittings of unusual distinction.

These cars express the Liberty ideal—to build at a moderate price a motor car of high quality for the most exacting clientele.

If you are interested in the most desirable type of motoring at moderate price, you are invited to send for the Liberty catalog or inspect these cars at the showroom of the nearest Liberty dealer.

LIBERTY MOTOR CAR CO. DETROIT

PERCY OWEN, PRESIDENT

The famous Liberty Brougham, said by connoisseurs to be the most perfect motor brougham type now manufactured. Distinguished by grace of line, fitted in refined and restrained good taste, and ideal for personal use of the most exacting type.

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Sport Clothes
Lingerie Dresses
Hats

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An Equality of Opportunity

A Silver Souvenir for a Child
A Toilet Set for the Debutante
A Chest of Silver for a Young Couple
A Loving Cup for the Guest of Honor
A Dinner Service for the Silver Wedding

Ranging the sum total of human needs and human sentiment, serving the ends of ornament and utility, adapted to every age, to every occasion, to every choice, and to every pocket, the Gorham selections afford both people of moderate means and people of wealth an equality of opportunity.

GORHAM STERLING SILVERWARE
is sold by leading jewelers everywhere, and bears this trade-mark

STERLING

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Silversmiths and Goldsmiths
NEW YORK
Works - Providence and New York

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THE SMART FASHIONS FOR LIMITED INCOMES NUMBER

JUST about now, after Vogue has been spending so much time talking about Paris, it feels that it should show the true largess of its personality and turn right around and talk about limited incomes. In fact, the next issue is going to be the Smart Fashions for Limited Incomes Number, and, of course, that's always a splendid and exhaustive treatise on how to be smart though inexpensive. It can be done, you know.

How Vogue Does It

It will interest you to know that for one thing, Vogue is going to use a lot of "home talent" in this Limited Incomes Number. And that has no reference to the clever little things that mother and the girls can do, either; it means that Vogue has had a great many original designs made for itself and that the trusty pattern department knows all about these designs, and is cutting its patterns accordingly.

Vogue is not going to show you all sorts of designs for suits and frocks and then leave you to wonder what sorts of materials would look best made according to those designs, but we are going to tell you exactly the sort of material we know would be most charming and practical for the designs we choose for you.

If you are going to need a trousseau in a hurry, and it seems that almost every one does at present, Vogue has thought out a plan that will do everything but supply the minister. Vogue is going to plan clothes for you right up to the altar, and after it has left you there for the necessary length of time, it will see you through until it has you safely on your irreproachably clad honeymoon.

There are many ways of swelling a wardrobe by means of ingenuity rather than millions, and Vogue hasn't let a single one escape it. Little matters like having two smart chemise blouses to wear with one skirt, so that the net result is two beautiful frocks to wear to two kinds of affairs, Vogue knows all about.

And there will be practically no age limit in the next issue, either. For one thing, we are going to get the débutante the very minute she comes out and initiate her into her grown-up wardrobe, beginning with her first high heels and ending with just exactly the right hat.

Vogue Can Be as Practical as This

Then there is the care of the clothes to be considered. Everyone knows how important that is; the life of many a wardrobe has been practically doubled by a mere slip of a French maid who knew how to brush and fold away, and press and remove stains from, her mistress' clothes. Well, Vogue has taken it upon itself to be the complete French maid, and to tell you everything a maid should know about things like this. You see how practical the next issue will be.

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Ira L. Hill

MRS. REGINALD C. VANDERBILT

Mrs. Reginald C. Vanderbilt, who was Miss Cathleen G. Neilson, spent the summer season at "Sunnylea," her lovely home in Newport. From the first of the season's festivities, Mrs. Vanderbilt has been among the most active of the young matrons. She appeared as "Belgium" at Mrs. Arthur Curtiss James's garden-party for the Red Cross; she was one of the bride's attendants at the Disston-Wanamaker wedding, and she was the hostess on the eighteenth of August when her daughter, Miss Cathleen Vanderbilt, gave her lawn fête to raise funds to purchase an ambulance for France. This season at Newport there have been no large dinners or dances, but from the beginning of the season society has devoted its energies to raising funds for the Allies

THE TALE OF THE PARIS OPENINGS

The "Grandes Maisons" Again Unite on the Slim Silhouette; Skirts Have Shrunk to Metre Width; Belts Are High or Low, but Always Loose; the One-Piece Frock, Semi-Fitting, Retains Its Place in the Sun

JENNY

The coat-tunic, long, straight, heavily trimmed with fur, and worn over a narrower underslip, is one of the most prominent articles in the 1917 creed. In "Venitienne," this tunic slips on over the head and is made of corbeau velvet and castor, with a panel of old Venetian lace

CONSIDERING the difficulties in regard to the making of tissues, which is one of the results of the war, and the consequent high prices of all sorts of stuffs and trimmings, those of us who are interested in dress have awaited the autumn openings with much curiosity. But now that we have seen the various collections of winter models, our curiosity has been replaced by awe. How, we ask ourselves, in the face of all the apparently insurmountable difficulties of these times, have the couturiers produced the truly marvellous collections which have just been paraded in their salons? How have they had the courage, where have they found the stuffs? There is no need to ask who will wear them. We shall all wear them,—these simple artistic frocks, lovely in colour and line, perfect in taste and execution. If the war could be decided in the *salons de couture*, we could announce the Victory.

TRYING OUT THE NARROW SKIRT

Everywhere we see the one-piece frock, particoloured, often, with the corsage section differing in tissue and colour from the skirt, which is almost invariably attached at the hips, while the girdle is placed a few inches above. The silhouette and the colour combinations are astonishingly pretty. Skirts are narrow, in some cases less than a metre wide, although the general width is a metre or a little more. At every house there are models which show a slight tendency to tighten the skirt a bit in some way at the ankle. Each house does this in its own way; Doucet hits upon the clever idea of ironing pleats into a straight skirt from just above the knee to the hem. The result is a pronounced tapering of the skirt in effect, while the actual "walking" width is retained. The jacket above is three-quarters length, concealing the top of the pleats. This tapering skirt cannot, however, be called "the fashion," for not more than one or two models in this style are to be found at any one maison. The great majority of skirts are narrow and straight or somewhat flaring.

The severe weather of last winter and the prospect of insufficient coal for this winter are doubtless responsible for the appearance of the coat-frock and the numerous one-piece frocks so heavily trimmed with fur. In this cold city, as in other cities of the continent, these frocks will not be found too warm. Lanvin makes a sort of coat-tunic which is drawn on over the head and slashed on each hip, and which is worn over a simple one-piece "slip" frock. In one case—a frock called "Gladiator"—this coat-tunic is of brown tricot over a slip of brown velvet, and the whole costume is girdled with scarlet and gold. Jenny makes "Venitienne," at the lower left on this page, of corbeau velvet, a long, straight, narrow coat-tunic over a narrower

JENNY

Every house shows at least one model in which the skirt is slightly narrowed at the bottom. In this costume of pleated black cloth and caracul, the narrowing is accomplished by a deep band of the caracul. Narrow peacock green ribbon fastens, as girdles do this season, on one hip

Memories of a past winter and anticipation of coal-less days to come are reflected in this season's lavish use of fur. This long enveloping coat is of crow blue velvet banded with castor fur in the successive bands that are being worn this season. It is called "Muscovite"

underdress. This coat-tunic, also, is drawn on over the head, and the fur band at the lower edge is continuous. Worth places a tunic of brick-red velours de laine over a slip of black satin and girdles the whole loosely with a wide straight piece of brick red stuff. And Worth does other things worthy of note, of which more will be said later.

THE TUNIC IS OMNIPRESENT

Everywhere we see the tunic. It may be a coat-tunic or a slashed tube-like overdress over a satin slip, or a mere tunic effect, as in the case of many of Premet's models; but the tunic is one of the important features of the winter's fashions. Everywhere, also, there is a suggestion of the far east, —a Japanese girdle, a coat resembling a Chinese smock, a kimono sleeve (with variations), and much Chinese embroidery.

The waist-line may be at the hips (Beer shows a model which is perfectly straight in front, and is girdled across the back only), low on the hips, at the

(*Continued on page 170*)

Tunics are everywhere this season; rare is the costume which can escape at least a tunic effect. Gray fur emphasizes the tunic on this crow blue velvet costume and forms the detached high collar. The embroidery is in gray beads, and the sleeve, like many others, has listened to the Chinese note in the new mode

MODELS
FROM JENNY

This is Jenny's most famous model, "Ma Cherie," which all the world wants. Of black velvet and white satin, it begins with a belted chemise. This is attached to the skirt at the hips and is belted closely at the waist with a narrow belt. The joining line is not made straight, but dips in front and back

They think well of the "cache-nez" collar in Paris this season,—so well that they use it even on a house frock of black velvet with a wide front panel of taupe satin; the girdle is a taupe silk chain worn loose, like every belt in Paris this year

Every house has its own way of narrowing a skirt at the bottom this year, and some houses have more than one; this brick red velvet underskirt is caught in a band. The crow blue satin tunic, we said that every frock had a tunic, is gold embroidered. The tendency of the lines of frocks is to droop in the back

AS DŒUILLET WOULD HAVE OTHERS SEE US

These Are Dœuillet Characteristics,—the Low Waist-line, Lower at the Back, the Use of Panels, and a New Collar Which Rises High and Then Turns Back on Long Points

The high collar, the non-fitting bodice, the tunic and narrow underskirt, are necessities of the mode. They took a lot of black cloth, collared it high with white cloth, belted it narrowly, and called it "Avocat"

THE Dœuillet collection is remarkable for the individual beauty of the models. Each of the Dœuillet frocks is a gem of its kind. Straight and rather narrow are the models of this house, and the jackets are a bit longer than those of last season and a bit less ample.

THE CAPE-COLLAR

These jackets are topped with the new Dœuillet collar, which rises close about the throat to the ears and then falls to the shoulders in the form of a brief cape. Straight across the shoulders in the back and folded over jacket-fashion in the front, this collar forms a deep point just at the top of each shoulder, producing quite a new effect. The jacket sleeves are long and simple in shape, and the jacket itself, which extends to the knee, is rather straight and loosely belted, sometimes with a belt which does not cross the back of the coat.

Very smart is "Avocat," sketched at the upper left on this page. It is in black cloth—Dœuillet uses cloth this season—and has a narrow skirt and knee-length coat. This coat is braided to the top of the hips and the lower part is quite undecorated and is belted with jet across the braided section. The coat collar of white cloth mounts to the ears and is closely buttoned across the front with black buttons. The turned-over section of the collar, a little less wide than usual, is of black cloth and is open for several inches across the front, showing the white choker.

M. Dœuillet has humorously christened an exquisite frock of creamy grège tissue, "Sentier de la Vertu." The skirt of this straight frock is slashed to the low waist-line, showing the underskirt of dark blue satin. Both the frock and the long straight coat are prettily embroidered with grège silk, and the coat is collared and bordered with otter.

COLLECTION MODELS

"Pierrette" is a dashing little frock of black velvet combined with black and white checked tissue, with the checked stuff forming a Louis Quatorze collar. "Comme Il Faut" is a *tailleur* of black velvet and has the folds of the loose straight coat laced together at intervals, tightening it to the figure very slightly at the waist-line. At the lower right on this page appears "Jacqueline", which is a one-piece frock of blue serge braided with black and collared with castor. This frock might well have been called "Perfection," so satisfactory is it and so thoroughly Dœuillet. "Caprice," a soft frock of crow blue satin embroidered daintily with gray chenille, appears at the upper right on page 54. "Pêcheresse," at the lower left on this page, is an exquisite frock of grège silk brocade trimmed with kolinsky, and "Camargo" is a dancing frock of rose taffeta and tulle which is daintiness itself.

LINES SLOPE TOWARD THE BACK

As a rule, the Dœuillet frock falls from the shoulders to the top of the hips, where it is attached to the narrow skirt in such manner that the line of the seam is usually a bit higher in the middle front than on the sides. Occasionally this seam forms a point on each hip, and sometimes it crosses the front on a straight line and droops in the back; but always it is marked in some way with embroidery.

MODELS FROM DŒUILLET

This grège silk frock banded with kolinsky is girdled with that narrowest of fashionable girdles, a cord,—loosely girdled, of course, for this "Pêcheresse" is true to Paris modes

The narrow skirt and tunic, the loose bodice, and the narrow belt are developed so knowingly in blue serge, black braid, and castor, that "Jacqueline" is every inch Dœuillet

A sweeping black velvet wrap begins and ends in kolinsky; over it whirl ornaments of blue beads, black jet, and gold Chinese embroidery,—that Chinese peril won't be put out of our autumn and winter fashions

MODELS FROM DŒUILLET

Perhaps it's because this is one of those "wrap over" frocks that Paris is wearing that it's called "Parisienne". It is of black satin piped with white satin and girdled with jet. The "bracelet" is lined with white satin, and the sleeve that it's on, like so many French sleeves this season, is short and scant

This crow blue satin frock is named "Caprice", and the deceptive thing wears its chenille-embroidered apron behind it. But it doesn't matter where you wear a panel, this season, so long as you wear one, says this designer. These narrow belts that are placed so low slope still lower at the back

Either the corsage section is embroidered or an embroidered band drooping to a point on each hip is set into the frock itself or an embroidered belt sags across the back; for the low waist-line is usually lower in the back than in the front.

THE "PETIT DINER" DRESS

Loose panels—in one black satin frock these panels are lined with brilliant blue satin—fall from the hips of some of the Dœuillet models. One tunic is formed of several separate panels falling side by side over the slightly longer underskirt. The collection contains several jet-trimmed frocks and several sumptuous evening cloaks of velvet and fur. At Dœuillet's, as everywhere else, the elaborate evening frock is this year replaced by the *petit diner* dress, simple, rich, and admirably suited to the war times in which we live.

This recent event in jersey is a mixture of beige and brown. The long-pointed collar, characteristic of this house, is high and deep; the gray cord belt is narrow and loose, for all belts must be loose be they narrow or wide

The flowers that spring from black satin soil are roses of brown silk stitching. Kolinsky makes the fuzzy collar, cuffs, and half-way band at the bottom. The popular loosely-tied girdle has found its way to evening coats

THESE ARE *the* TERMS LANVIN HAS MADE *with* WINTER

This brown velvet frock—for it is a frock, not a suit—has the slip-on chemise-coat which this designer loves; instead of being slashed at the sides, like many of her models, it is banded with Hudson seal to match the seal bands on the silk underdress. The collar which flares close about the face is characteristic

Skirts, with this couturière, are for the most part straight, definitely longer, and fairly narrow, like this pleated skirt of black suède cloth, though not so narrow as Paris skirts can be. This house has made several short jackets lined with monkey and several waistcoats like this of white grosgrain on "Uncle Sam"

This designer has a fondness for shaggy materials and for swinging panels; "morning" is proof of both tendencies, for it is of cinnamon camel's hair, and the front of the overblouse is in two swinging panels, pocketted. The cuffs and the underblouse are edged with wide black grosgrain, and the belt is narrow

MODELS FROM LANVIN

What makes "Bucolique" characteristic of its designer is the use of floating panels on its chocolate brown cloth overdress; they are fastened at the bottom with stitching. The Georgette crêpe underdress and the popular three-quarters length sleeves are banded with gray rabbit

FROCKS are decidedly longer at the Maison Lanvin—so long, in fact, that they hardly show the curve of the instep. The skirts are narrow, but not quite so narrow as at some of the other houses. Here and there we see a skirt tapering slightly from the knee, but as a rule the skirts are straight. Mme. Lanvin makes effective use of a shaggy woollen stuff—white or gray with irregular stripes of brown or blue. A brown frock is jacketed with this hairy tissue in white striped with brown. The half-length coat is loose and the sleeves are wide and long. With a hat of brown satin of curious shape, this frock is exceedingly smart.

A HINT OF LOUIS QUATORZE

Several frocks of black and white checked cheviot are trimmed with a fringe of monkey sewn to the edge of a series of rounded tabs which finish the lower edge of a jacket, in one instance, and which trim the lower part of a skirt in another.

Many of the new Lanvin models show traces of the style of Louis Quatorze,—wide collars, sleeves, and hats; for with each frock shown in the collection, Mme. Lanvin shows also an appropriate hat. Very smart is "Postillon", in dark blue, with its broad collar and its severe little hat of well-ironed beaver. This model, which will be sketched for the next issue of Vogue, is perhaps the very smartest in the Lanvin collection of fetching tailored hats and costumes.

THE SLIP-ON CHEMISE-COAT

Mme. Lanvin makes much of a sort of chemise-coat which is drawn on over the head; it is open in front from throat to belt and slashed on each side from hem to hip. This coat is so long that it might well be called a tunic. The collar and sleeves are wide and the loose girdle is placed at the normal waist-line. Some of the Lanvin models are collared with white piqué—odd, little, turned-over, masculine-looking collars, drawn closely about the throat and fitted with neat cravats. "St. Moritz" in beige velours de laine is thus collared and is given also a second broad collar of otter, with cuffs and girdle of otter.

"Uncle Sam" (middle, above) is tailored frock

(*Continued on page 170*)

A FREE TRANSLATION *of the* MODE—*by* PREMET

The House of Premet Has Put a Narrow Girdle Around the Earth; but Premet Has Also a Weakness for the Wide Lined Girdle and the Single Rever; the Premet Skirt Has Spiral Tendencies

MODELS FROM PREMET

"Lafayette," the frock of black satin and gray moire worn by Mme. Renée on opening day, exemplifies the distinctive "spiral" line of this house, where the frocks seem wrapped casually about the figure and fastened at the hip. This gives the effect of a tunic on what is in reality a one-piece frock

The coat worn with "Narzika" (at the upper right) is of yellow duvetyn, and black satin is used for the lining and the facing of the cuffs and the collar of Directoire origin. Like the frock, the coat may fasten snugly or turn back gracefully

This frock, called "Narzika," shows what a single black satin rever looks like when it is buttoned up on the shoulder with opal buttons (this two-faced sort of rever is a favourite with this house); the black satin bodice meets the old-gold duvetyn skirt spirally under gold embroidery and opal paillettes

The narrowest girdle ever seen, a ribbon less than an inch wide, girdles the frocks of this house. The ribbon encircling "Nana" is black. The frock is of old-gold duvetyn embroidered in black in an odd design of circles. Black satin forms the single rever, otter the collar and the sleeve piping

Many sleeves here are little more than elbow length, and the tunics are long and straight, like the tunic in "Mouche." This frock of old-blue velvet embroidered with black brilliants follows the accepted mode of combining unlike materials; it has a bodice of black satin and tulle

MME. RENÉE of the maison Premet, in designing pretty frocks for herself, designs them for all the world. The new models are bewitching, both in line and colour. Very odd, also, in construction are the Premet frocks, being wrapped, as it were, about the figure and fastened casually at the hip. The skirt commences in effect at the shoulder and is stitched flatly in a drooping line across the back to the hips, where it is swung once or twice about the figure, producing, in some instances, the effect of a tunic. In reality, it is a one-piece frock. The straight top section—for all of the Premet frocks are straight and loose—is made of satin or velvet and is attached at the hips to a skirt of serge or bure and girdled at the waist-line with the narrowest girdle ever seen, a ribbon less than an inch wide, which is tied loosely on the side.

(*Continued on page 172*)

THESE BEAR THE STAMP OF BEER

And after all we've said about long waist-lines and loosely fitting frocks and eastern effects and Chinese influence, Florence Walton innocently appears in this smart, closely fitted, closely belted, and altogether iconoclastic frock of dark green cloth, embroidered a bit with black and gold and trimmed with black satin streamers

Another very satisfactory affair that the Parisienne finds herself involved in is a suit of blue serge. In this case that staff of life is embroidered with small, but telling patches of dull gold embroidery and belted with a long narrow string belt that gives the suit the air of a chemise frock. With this is worn a blue velvet hat

(Below) There is a great deal of taking of sides, when you come to regard this frock closely. Black satin seems to have the best of it, it by far outweighs any remarks that the green mousseline de soie tunic and tight little white satin underskirt have to say, as much as they have the mode on their side. That little shoulder-piece is green mousseline

(Below) "Grenadier" is of red velours de laine and it looks as if it had been made to the tune of the "Marseillaise"; the under part is of the velours de laine, embroidered with gold and red, and over it all, like a thundering chorus, is a great cape-like mantel of black satin with flowing sleeves and the long vague lines of the present enveloping mode

MODELS FROM BEER

The HAND *of* POIRET *in the* FASHIONS

Always an Advocate of the Straight Silhouette, Poiret Stands by His Guns; but He Is Not Alone,—All Houses Are of the Same Mind

In her hours of ease, she slips into these: which are of panne velvet striped with brown and green, blue and black

Fashion unites two colours, and adds a rival colour. This triangle is of marron cloth, white cloth, and blue tassels

THE Poiret opening this season included some fifty models and was held on the second floor of the establishment, as the large salon on the ground floor is still used for an *ouvroir* for war relief work. A note of seriousness marked the display, and black and white combinations were particularly in evidence. This combination in suits was strikingly effected in several instances; and the second gown from the left, at the bottom of the page, shows a happy combination of white and black velvet.

While this house is an advocate of the straight silhouette, as seen in the gown on the upper right of the page, it occasionally deviates from it, as in the model sketched on the lower left. Rich fabrics, dignity of design, and a quiet line effect are among the distinguishing means of the Maison Poiret this season. For afternoon wear, there are dresses of satin in beige, taupe, navy blue, and black. The evening dresses are without trains, and have the tight little sleeves now in favour for this type of gown and are not cut as low as they were last season. Somberness of tone is in part atoned for by the scintillating effect of metal embroideries and trimming, but the intention, on the whole, is one of a quietness and dignity which befits the times.

MODELS FROM POIRET

It looks as if the tunic of gold and blue lamé cloth had been wound about her after she had put on a frock of skunk-trimmed black velvet

It uses white and black velvet, and jet squares for trimming; it drops its bodice to the hips, pleats its skirt, and achieves a climax of very smart effect

Paris decreed long loose wraps hanging in straight lines; and winter suggested red velvet, leopard fur, and an embroidered girdle with gold fringe

This is the very newest way of a waist, and its wearer knows the right from—the left. The gown is of marine blue and lighter blue satin and marmot

THESE ARE *the* GOWNS *that* WORTH BUILT

Considering That They Are Far Below Normal, the Waist-lines in the House of Worth Look Amazingly Well Indeed

AT Worth's the girdles are, as a rule, very low and often very wide. Many of the Worth frocks are girdled about the hips, and the ends are knotted on the side and fall to the knee. Evening and dinner frocks are girdled in this fashion, and the corsage sections are very straight and loose. "Petit Abbé," sketched at the upper right on this page, is in black satin and white beads, topped with white mousseline, and shows one of these low girdles. Buyers find this low line very pleasing.

The black and white satin frock "Armide" is as unconcerned about the true human waist-line as a Paris frock can be this season. And that panel under the arm; it just hangs down in perfectly straight folds

"Petit Abbé," is another black and white satin proof that waist-lines are lying low and working on their own lines in spite of any prejudice nature or anyone else may have in favour of anything smaller and higher

MODELS FROM WORTH

On the black satin coat, "Armide," is an old favourite in a new rôle; it's that reversed flounce of fur. There are two kinds of fur: ermine and otter

As to "Favourite," it's just one long line of crow blue velvet; like many of the new frocks, it has the air of belonging to a lady in a Maeterlinckian play

"Pierrette" shows it again,—that long straight line and the tunic frock. The tunic is of brick red velours de laine, and the tight underskirt is black satin

Because of its Japanese shoulder, although it has a French shrug, this frock of black satin, trimmed with bronze embroidery and fur, is called "Kimono"

"Armide," illustrated at the lower left on page 59, shows another pretty coat from the Worth collection. Its reversed flounce of fur is old and yet new, and this flounce, in varying widths and in different materials, is to be found in several of the *Grandes Maisons*. Doucet, for instance, shows a tapering flounce of kolinsky on a frock of soft grège crêpe Georgette, and Lanvin shows a sectional tapering flounce of fluted velvet.

"Tshang Tsé," illustrated at the lower left on this page, is a striking frock of marron velvet bordered with gray fox and embroidered with marron cord. The smock-coat is odd and smart in shape. "Japonais" is an evening cloak of black satin which is unique in form. Apparently fastening in the back, the arms are first thrust through the sleeves, one of which is wide, and the other very short and straight. The right side of the coat, at the back, crosses the back, and the left arm is again thrust through the wide sleeve which corresponds to the wide sleeve on the right. Then the left side of the cloak is drawn about the hips closely and tied in a most effective but obscure manner on the left side. The body of this coat is embroidered with gold and gray thread, and the result, as a whole, is most graceful and very unusual.

"Mobilise" doesn't make even the slightest attempt to belt in its gray cheviot front. The trimming is checked cheviot and otter

MODELS FROM WORTH

"Favourite," illustrated second from the extreme lower left on page 59, is an evening gown of crow blue velvet, falling straight from shoulder to ankle, where it is draped a bit on each side. A rose is tucked into the folds of the corsage, and bands of strass cross the shoulders. The train is long and square.

In the Worth collection, one sees the Worth version of the frock which falls straight in the back and is belted across the front only. A pretty tunic from the Maison Worth is "Pierrette," sketched second from the lower right on page 59. This tunic is drawn on over the head, after the fashion of the season, and is embroidered with red-brown thread. The collar and cuffs are made of otter, and the underskirt is of black satin.

Worth also makes the *cache-nez*. In "My Coach," sketched at the lower right on this page, the *cache-nez* of green and blue plaid cheviot,—a very shaggy cheviot—forms an important part of the coat, which is otherwise of crow blue velvet, corded. Of black satin, with the rhinestone trimming which Worth has made famous, is "Lydia"; and very smart is "Judex" with its fitted flaring-skirted coat of light brown bure, over a narrow skirt.

Just as we expect everything to be long-waisted and loosely fitted, this comes along. The coat is brown bure, kolinsky-trimmed

"Tshang Tsé"—yes, it's Chinese, all right, —is marron velvet embroidered with marron cord and all trimmed with gray fox, and is as loose and straight and eastern as anything the Parisienne has worn yet

And sometimes the coats look so much like the fur-trimmed frocks that one has a hard time knowing of just what their straightness and looseness is. This coat is of white cloth; the fur is black fox

It isn't often that one sees such a highly developed specimen of the "cache-nez," not even in a Worth collection, as this one of blue and green plaid cheviot, on a coat of crow blue velvet named "My Coach"

SYMPHONIES AND VARIATIONS BY CALLOT

The Sheath Skirt Stealthily Advances Under the Disguise of a Tunic, Sleeves Grow Tighter, and Some Girdles Near the Vanishing Point

ARE women aware that the sheath skirt, which looks so very innocent under its tunic, is advancing upon them stealthily, step by step? Already it begins to mince. The latest advices from Paris hint darkly at a metre as the measure of a skirt. How shall the woman of to-day maintain her free and progressive pace within a thirty-nine inch limit of hem? The thing simply cannot be done. At their recent opening, which was a signal triumph over difficulties, the three hundred models displayed by the Callot Sœurs proved that this house stands sponsor to the narrow skirt.

But, with a grace truly Parisian, the house of Callot allows the incoming models to allude to those which are passing; the tapering skirt may just touch on the *tonneau* silhouette, the tunic may breathe a reminiscence of the chemise smock, the tight sleeve, if a kimono, may sag a bit at its start. On the other hand, the hints and rumours of a few months past are now *faits accomplis:* metal embroideries dazzle with their splendour, oriental motifs are acclimated, girdles, when narrow, may be a mere finger breadth. And bodices, though usually loosely fitted, sometimes dare approach close to the human form divine and even cling to it.

Most of the bodices from this house, however, as from the other *Grandes Maisons*, are loose-fitted, with very long and very tight sleeves. We may even have to be buttoned into our sleeves; some of them are now buttoned to the elbow. And we may have to return to slits in our skirts. There are also hints of the hobble, and from this house; for bands confine side pleats at the hem, and that is a discreet beginning. But in their suits, Callot Sœurs use few pleats, for they prefer the narrow hem, and their coats are of wrist or finger length. Sheer materials in combination with velvet and lavish use of rich embroideries distinguish the formal models designed by these couturières. Their penchant for lace, especially for filet, Chantilly, Spanish, and metal laces, finds expression in their evening gowns; as does that for rich silk brocades. Green is much used. If rich brocades are not used, materials are as sheer as possible; and this transparent effect, with the glitter and gleam of gold and silver threads, is particularly beautiful. For afternoon wear there are gowns of satin, some of them with three-quarter length redingotes, and many of the wraps are in the cape style.

This symphony in fabrics and colours, which was composed for the dancer, Florence Walton, emphasizes the semi-belted tunic, left to fall loose behind. A flesh-coloured slip has its narrow skirt bordered with a band of black satin, while the tunic of gold tulle is embroidered in gold, silver, and pearls. The long tight-fitted sleeves are also of the new mode

MODELS FROM CALLOT

(Right) By virtue of its narrow double belt, its pleated tunic, and narrow skirt, this gown of black satin and black tulle is at once a variation of the straight silhouette and an exemplar of the latest word from Paris. It also has the tight sleeves and the narrow skirt of the new mode, and it, like the other frocks on this page, was made for Florence Walton

(Left) The departing "tonneau" silhouette is gracefully alluded to by the incoming tapering skirt of this gown of black corded silk, embroidered with vivid blue silk cord. The narrow girdle and the use of embroidery are features of the frock

THE MODE THROUGH *the* EYES *of* MARTIAL *et* ARMAND

Parti-coloured, Yet One-Piece, Are the Frocks of This House; Skirts Remain Short and Girdles Loose, and There Is Some Use of Drapery

"You—you," is a fair example of the frocks of this house, loose, slender in line, flatly girdled, short and narrow as to skirt, and combining two materials. The girdle is embroidered with gray, red, and black

The evening gowns at this house are straight and loosely girdled. In the case of this gown of black tulle and lace over white satin, the straightness is further emphasized by a broad Watteau-like panel of black velvet which falls to the hem

MODELS FROM MARTIAL ET ARMAND

Checks—even checks of notable size—are much in evidence at this house. One of those enveloping cloaks in which the Parisienne is preparing to hibernate is of bright blue velours de laine trimmed with the same material, largely checked

A tunic in the form of hanging panels or a tablier is much in favour at this house. In this case, both tunic and frock are of crow blue velvet; the embroidery is in gold, and the narrow girdle is very high indeed

THE parti-coloured frocks of Martial et Armand are exceedingly pretty. One-piece in form, often with a hem-length tablier front and back joined under the arms by a simple flat girdle of some sort, over an underdress of another colour and tissue, these frocks are loose, slender as to silhouette, and actually very narrow as to skirt. They are sometimes draped a bit, low on each side, resulting in a slightly tapering effect below the knee. In one instance, the front tablier is split at the hem and each half is doubled on itself and carried up to the shoulder in the back. Several models show a bit of bulging drapery on each side just above the hem. This line is very kind.

THE VARIABLE WAIST-LINE

The waist-line is high or low, as the case may be, with the balance on the "low" side. There is no attempt at a tight waist-line, but the bodices of two or three of the evening frocks are rather close-fitting, and the skirts below are

(*Continued on page 172*)

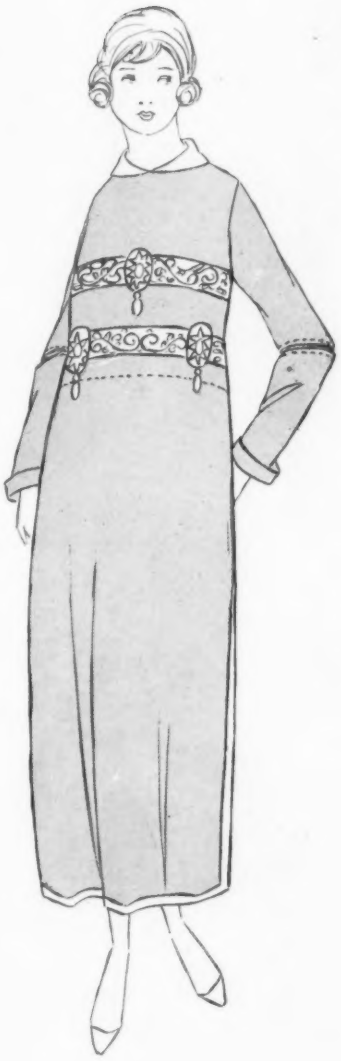
(Left) There are no long skirts in this collection, not even among evening frocks. The overdress often receives a slight draping low on either side. Black tulle gold-embroidered is draped over black and white satin

(Right) That soft wool embroidery which Paris calls "broderie mousse," trims many of the frocks of this house. How pleasing may be its use appears in "Pershing," a frock of black velvet embroidered in white wool

THE AUTUMN THOUGHTS OF MAUPAS

Spartan simplicity and smart audacity mark this frock of violet coloured velours de laine, trimmed with black braid and worn over a culotte of black satin which ends in gaiters

MODELS FROM MAUPAS



It is for the artist to achieve—this simplicity which, in light and dark blue serge trimmed with light blue embroidery, follows the lines of the latest mode

The blue cachemire d'Inde and the Japanese embroidery of this frock savour of the orient; but its lines, its loose-fitted girdle, and its narrow skirt all savour of Paris

For either sports or grim war service is this suit, which may be of beige covert cloth or khaki. It has a gaiter skirt, and is at once practical and pleasing

The BUZENET VERSION *of the* MODE

MODELS FROM BUZENET

Last season, if any one had told us that all those high-living waist-lines we saw could fall as low as this, we would have said "Impossible". But now just look at this black-embroidered black charmeuse frock; low as its waist-line is, it shows every indication of wanting to be even lower. The only relief from the blackness of the whole frock is in some little blue faille revers that outline the neck, which is filled in with black tulle folds that cross in front

The new, high, from-shoulder-to-shoulder neck-line can undergo all sorts of tribulations in the form of pleats and then come out just as smart as any seen this season and scarcely ruffled by it at all. That's because it has dark blue jersey cloth to rely upon,—you can do things like that with jersey cloth and have no trouble. The blue jersey cloth tunic is made over a skirt of black satin, and there is red and gold and blue embroidery on the girdle

Another one of those huge coats the little Parisienne is hastening to acquire against the long cold winter is of tête de nègre cloth, muffled to the ears with civet fur and cuffed with wide bands of the same fur. The tight little bodice is for warmth's sake, and so is the full gathered skirt that gives her such an amusingly deceptive provincial air

It would seem as if the tunic were designed for marine blue jersey cloth,—so well is it adapted to the mode. This is another one of those warm little winter frocks that Paris knows it will need during this winter sans coal. The collar is lined with yellow jersey cloth, and then there is a little vest to match and embroidered with black silk

FANNY MAKES HAPPY UNIONS BETWEEN

WHOLLY UNLIKE SKIRTS AND BODICES

MARGAINE LACROIX

This bodice of white cloth lined with red cloth is mated to a skirt of dark brown velvet. Also, it cleverly achieves the desired waistcoat effect, fastens it with gold buttons, then puts gold embroidery on its collar, and dons a black cravat

ODETTE

The autumn mode in hats allows this one of sky blue duvetyn only encircling knots of gold thread and a jaunty gold tassel to trim itself with and thereby emphasizes the smart well-turned lines

TWO MODELS BY FANNY

The east and the west come together in this Chinese-like smock of blue Indian cashmere embroidered in steel, which tops a black satin pleated skirt. And the two combine in the straight slim silhouette of the hour

The sophisticated simplicity of this gown, with its tunic effect, its narrow skirt, and its girdle tied at one side, has chosen to express itself in taupe gray velvet and narrow—very narrow—bands of skunk fur

DEVIOUS ARE THE WAYS OF MARGAINE

LACROIX'S SLIM SIMPLE SILHOUETTE

MARGAINE LACROIX

The waist-line may be anywhere this season, so it be in the right place; while plaids and bead trimmings are of the latest mode. This gown of marron cloth combined with marron and blue plaid velvet has made all these new features its own

Charlotte Fairchild

Lucie Hamar made it. Red velvet, of a colour called "incendie," a peaked brim, a soft crown, and two soft quills, knotted together at the back and extending over the brim, these are the substance of it

(Above) The Rose Descat turban is all of black satin antique, on the newest close-fitting lines. Peggy Hoyt designed the ermine-banded kolinsky wrap. It simply goes around you twice, and then crosses at the back

MODELS FROM PEGGY HOYT

POSED BY NORMA TALMADGE

(Left) When an American woman puts on a gendarme hat she does something to it that takes off all that stiff-necked look the gendarme finds necessary. This Lucie Hamar model of "poilu" blue velvet has a corded crown, a ruffle for a brim, and a velvet rosette to give it dash

Because it is so fashionable to be international, we are less surprised than pleased by the appearance of this Spanish-looking dress. It is long, narrow, and of black velvet, embroidered in silk of yellowish cerise. The close-fitting cap is part of the costume; it is of black velvet and rose broadcloth

THESE VARYING HATS ACCOMPANY A STRAIGHT VELVET DRESS AND A ROUNDABOUT WAY OF KEEPING WARM

(Above) It doesn't seem possible, but Arnold did all this without the aid of trimming. It's an afternoon dress of copper coloured and old-blue crêpe de Chine. The old-blue is really the lining of the straight pieces of copper coloured crêpe that form the side drapery and drapery over the shoulders. The hat, designed by Reboux, is of velvet in that new colour, chaudron (copper), and there are two strands of paradise dyed to match it across the front

(Above) Yes, tunics seem to be getting better and better; in fact, they are very good just now. The foundation of this is of sand coloured satin, banded with skunk fur, and over this is a coat of tan chiffon, which is elaborately embroidered in green-gold and tan silk and banded and girdled in gold metal cloth. Skunk outlines the neck, and the sleeves are actually three-quarters length. The sable hued velvet Marie Louise hat is trimmed with sand coloured ostrich

MODELS FROM KURZMAN

NOT EVEN DRAPERIES CAN LURE THE NEW SIL-HOUETTE FROM ITS STRAIGHT AND NARROW WAY

The designers simply don't care whether they fasten the new evening gowns or not, just as long as they have that straight-draped and guess-where-I-get-into-it look. This gown slips on over the head and then fastens over the shoulder in back. It's of black charmeuse; that is, it starts out by being black charmeuse, but before it gets all through it has two wide panels of black jet down the front, to match the black jet on the bodice and sleeves, and absolutely the latest things in panel trains, also banded with black jet; three gowns from Agnes

This afternoon frock has gathered unto itself about all the most modish features that such a frock should have. It is of black charmeuse and hangs in almost straight lines from the shoulders to the turned-in bottom. Neck-line, short sleeves, and natural waist-line,—all are loosely fitting. The sombre hue of the frock is relieved by patches of blue silk embroidery. The side draperies are ornamented in this way. The cord belt is of jet beads and tasselled with jet. The Renée hat is of black satin faced with old-blue velvet and trimmed with tapestry flowers

One reason that all the Tommies sing in the rain is because they're so well clad. This raincoat of olive drab waterproof English khaki is on the lines of a trench coat; it closes down the left front. The belt has three steel buckles that hold it to the coat even when it's worn loose, and the cuffs are buckled

When the American woman adopts English materials, she must expect to get them mixed. This Scotch cheviot is a mixture of old-blue and olive green; it is built on norfolk lines, with inverted pleats. There are pockets beneath the side tabs, and all the buttons are of brown polished wood

ONE OF OUR ENGLISH HERITAGES—THE TAILORED SUIT OR COAT OF TWEED OR CHEVIOT—IS HOLDING ITS OWN ON AMERICAN ROADS AND PAVEMENTS

This walking suit of Harris tweed may be beige (the English call it fawn), old-blue, rose, or olive green. It has pockets, as a comfortable suit will do, and a suggestion of the norfolk idea, though there are no pleats and no yoke to prove it by. There is an admirable restraint about such a suit; even the buttons are self-covered, and the lines are very straight

This motor coat is of Botony wool; and Botony wool, like the best whiskey, golf, and after-dinner stories, comes from Scotland. It is tan, with collar, cuffs, belt, and binding of navy blue. It is belted in front, which is one of the best ways to be belted; the back, which is left flaring, shows the circular cut of the coat. The buttons are covered with blue wool

The Paris milliners have trained monkey fur so that it will curl around any way they want it to and do practically every little thing they say. Evelyne Varon can take a few strips, rather plain looking in their natural state, and make a muff and collar that everyone, even the Parisienne, gets excited over,—and that's the acid test, of course. And all she used by the way of trimming was a black and gold Chinese tassel

It looks as if Caroline Reboux went to work and made a perfectly good and flawless black panne velvet hat and then deliberately cut a piece off of the brim,—just to make it smarter. It did too. And so did the flat band of black uncurled ostrich she placed so that it bobs over the shorn side of the brim a bit in front and under the wide part of the back brim

You can see right away that it's one of the new short coats and that it's a perfectly straight little jacket with the sleeves set in with wide armholes and tapering down to slim wrists, but you can't imagine what it's made of. Well, it's red chipmunk,—yes—and the band trimming and soft rolling collar are of nutria. The little hat has a chipmunk crown that can crush right down or rise again and be high and straight, and its narrow brim is of nutria; hat and coat are by Saget

This is one of those simple things that keep you wondering how on earth they thought of it. Chanel made the gray squirrel scarf of just one straight piece,—but it's lined with green duvetyn, and that's what does it. You see, the duvetyn folds over and makes a soft frame for one's face. Then the little hat: that has a rolling brim of gray squirrel, and the crown is of the green duvetyn, all elaborately embroidered with terra-cotta wool and silver

Maria Guy is doing some wonderful things with fur turbans; now, with her a thing like this seems to happen perfectly naturally. The turban itself is close fitting and of ermine, very soft and crushable; then, right on top, are two short tips of brown ostrich, and then,—and this certainly is the crux of the whole matter—there is a wide piece of wood coloured tulle fastened to the top of the turban and worn as a veil and a scarf

MODELS FROM LITTWITZ

IF YOU WATCH THE VERY BEST SETS YOU WILL SEE THAT THEY NOW CONSIST OF HATS AND FUR PIECES THAT ARE NEARLY ALWAYS SEEN TOGETHER

NEW YORK SHAKES OFF ITS SUMMER LANGUOR

The Autumn Awakening of Theatres, Shops, and War Benefits Begins to Lure Society Back to Town—War Has Robbed June of Its Prerogative, and Every Month's a Wedding Month

SLOWLY New York is going through the annual autumn process of awakening. The theatres, which during the sultry summer months presented to the world a blank façade, tempered perhaps by a poster announcing that so-and-so "will open here in a new play in the autumn," have quickened into life. By day there is much going in and out of the little stage doors, and by night flashing electric lights dispel the gloom which for many weeks has shrouded the side streets opening both ways off Broadway. The first nights of the plays have been well attended, but it is the stage rather than society which has come to look on, for this is almost the only time of year when stage folk can have a night off to see plays. If one does but eavesdrop a little on these first nights, one may learn intimate bits of personal history connected with the player-folk. More likely than not, the elaborately coiffed woman at one's left played with the star five years ago when she did stock in Kansas City and knows all about her early matrimonial ventures; while at one's right, the slender heroine of a soon-to-be-produced musical comedy is disclosing with engaging frankness her plans for the future to the devoted youth who accompanies her.

Miss Margaret Perin, with her mother, Mrs. George Howard, has been a guest this summer of Mrs. John Drexel at Newport

FASHION COMES BACK TO TOWN

On Fifth Avenue, too, it is autumn. In the shop windows, summer hats and parasols and placards announcing summer clearance sales have been replaced by gowns and wraps obviously just from Paris, showing a silhouette of astonishing straightness, by hats of satin, with crowns plainly borrowed from the biretta of a priest or from the service hat of a soldier, by furs,—oh, such furs!—and by boots having long slim vamps ending in—if you please—a square toe instead of a point, after a fashion new this season.

Other windows are filled with imposing arrays of cordovan puttees, wrist watches, and metal mirrors, for Fifth Avenue is nothing if not patriotic. Nearly every breeze which sweeps up from the Flatiron Building, fresh with the tang of the sea after the manner of New York breezes in the autumn, carries on it the beat of drums or the sound of music, and the woman who is buying jewels at Dreicer's or furs from Revillon Frères is constantly leaving her task, and the little girl who sews hats at Kurzman's or embroiders gowns at Joseph's is as constantly leaving hers, that both may cheer the long olive drab lines of soldiers that swing so bravely up the Avenue, past admiring throngs.

FOR THE RUSSIAN AMBULANCE

Already the winter round of war benefits has begun. A percentage of the proceeds for the first two weeks of Adolf Bolm's *Ballet Intime* was given over to the Russian Ambulance, and many people who are interested in this organization were numbered among the audience at the opening night. Mrs. James Lowell Putnam, whose husband made an appeal in behalf of the Ambulance, wore the very lovely evening gown of white satin with a floating panel at the back, embroidered in rhinestones, which appears in the sketch at the left in the middle of the opposite page. Her hair was done high, and in it were thrust two jeweled pins, while about her neck was a band of white tulle held by narrow diamond and platinum slides. Another interesting coiffure seen in the audience is sketched at the upper left on the same page. A slender young woman had her dark hair drawn close to her head and rolled into a small knot, behind which was a tortoise-shell comb.

Mrs. George Marshall Allen looked thus upon the wedding of her daughter Miss Loraine Allen to Lieutenant Allan MacDougall

THE WAR AND THE WEDDING

Almost as many as the benefits for which it is the occasion, have been the weddings on which the war has had its influence. Heat does not hinder them, neither does the fact that at this season of the year the friends of the bride and groom are, as a rule, scattered to the four ends of the earth, prevent them from taking place. One of the prettiest of war weddings was that of Miss Loraine Allen, daughter of Mr. George Marshall Allen, to Lieutenant Allan MacDougall. It took place at St. Peter's Church at Morristown, and all the countryside was on tip toes with interest. Even the horse of the policeman who took care of the traffic about the church, boasted rosettes of white ribbon on his head, which he held high with pride. The church, which is of unusual architectural beauty, was effectively hung with leaves and flags, and the wedding procession was an imposing one, consisting of a choir of boys, of military ushers, bridesmaids, and maid-of-honour. The bride was very lovely in her gown of white satin with a tulle train and her Russian head-dress of lace, and a photograph of her is reproduced on page 74.

Miss Adelaide Wilmerding, who was one of the bridesmaids, is sketched at the upper right on the opposite page. She wore, as did Miss Allen's other at-

Among the smartest of black satin models is the hat worn by Mrs. Edward T. Stotesbury. The high crown is flattened slightly at the sides and widens gradually toward the top, and the brim is becomingly wide. With this hat, Mrs. Stotesbury wears a white veil patterned with embroidered tracery

Throwing rice and rose leaves after the bride was the mission of this little guest at the MacDougall-Allen wedding

A slender dark-haired young woman made this interesting use of a tortoise-shell comb at the première of Adolf Bolm's "Ballet Intime," which is sharing its profits with the Russian Ambulance, in true war spirit

tendants, a gown of cream coloured lace and a flat hat of cream coloured tulle having a tucked frill about the edge and another frill at the top of the crown. The bridesmaids carried great sheafs of blue and pink hydrangeas, bound about with broad hydrangea toned taffeta ribbon. The blue and pink alternated in these bouquets; one bridesmaid carried a bouquet in which the pink tone predominated; in the bouquet of the next, the blue hydrangeas were most in evidence; this produced a very unusual and charming effect.

Mrs. Allen, the mother of the bride, wore a lace gown of the gray écru tone known as arab. This gown, sketched at the upper right on the opposite page, was open at the throat and had a becoming high collar at the back. Loops of satin of a shade just a trifle darker than the lace widened the silhouette a bit at the hips, and there was a narrow girdle of the satin about the waist. Mrs. Allen wore pearls and a hat of brown tulle with a bit of brown goura at the side. After the wedding, there was a reception at "Glynallyn," the beautiful new home of Mr. and Mrs. Allen at Convent. The house, which is not yet entirely completed, had been hurriedly prepared for the occasion, and the fact that the walls had not yet received their final decoration was cleverly concealed by hangings of tapestry and leaves similar to those used at the church, with a result that was very interesting. One of the small guests who threw rice and rose leaves after the bride is sketched at the lower right on the opposite page. Her frock of sheer white muslin was edged about neck-ruffle and skirt-hem with a band of net, and her flat hat of white net was tied around with a narrow blue ribbon.

A POMPEIIAN WEDDING SETTING

Another very charming wedding was that of Miss Mary Caroline Pratt, daughter of Mr. Frederic B. Pratt, to Mr. Christian A. Herter. The wedding took place at "Poplar Hill," the country home of the bride's parents, and the ceremony was performed in a small Pompeiian temple which was erected at the right of the house, overlooking the garden and Long Island Sound. The forecourt of the temple was bordered on each side with columns, behind which were huge hydrangea plants, and the altar was placed between two Doric columns surmounted by tripods filled with white larkspur. The bridal party made its way from the main entrance of the house across the lawn over a pathway of blue velvet flanked with green leaves. The bride's gown, an exceptionally lovely one, is sketched at the bottom of this page, in the middle. The stately train, which stretched out to an extravagant length, was embroidered in white silk and tiny pearls, after an old Hungarian pattern, and it was lined with the palest green satin. Her veil of exquisite old lace was caught into a lace cap about her head. Chiffon in hydrangea colourings fashioned the gowns and hats of her attendants, who carried bouquets of blue and yellow delphinium and larkspur.

Autumn hats are making their appearance in interesting varieties. Mrs. Edward T. Stotesbury is wearing the very smart hat of black satin sketched at the lower left on the opposite page. The brim is fairly wide, and the high crown, which is flattened at the sides, broadens out at the top in an interesting manner. It is absolutely bare of trimming except for two crystal pins which are thrust in, one at each side. With this hat, Mrs. Stotesbury wears a most becoming white veil patterned with an embroidered tracery.

Mrs. Hamilton Wilkes Cary, who is in mourning, also wears a hat of black satin; it is a close turban with a turned-up brim which rolls high from the face, and over it she wears a long veil after the very unusual fashion shown in the sketch at the right in the middle of this page. This veil does not cross the back, but is simply

Mrs. James Lowell Putnam attended the première of Adolf Bolm's ballet with her husband, who spoke in behalf of the Russian Ambulance

An unusual mourning veil is that worn by Mrs. Hamilton Wilkes Cary; draped over a close black satin turban, it falls below her shoulders

Miss Adelaide Wilmerding was one of the hydrangea laden attendants of Miss Loraine Allen, at her wedding in St. Peter's Church in Morristown

folded together and allowed to fall at either side over the shoulders in very narrow folds, and the resulting line is most graceful. High about her neck she wears a band of white crape.

Miss Margaret Perin, who, with her mother, Mrs. George Howard, has been visiting Mr. and Mrs. John Drexel this summer at Newport, wears the very chic little hat of faun coloured velvet sketched at the upper left on the opposite page. This soft hat has a brim which rolls back from the face and is higher at the front than at the back; it is trimmed about the edge with a row of black beads about the size of shoe-buttons.

OUR CHINESE FASHIONS

Mrs. E. H. Harriman, when she lunched at the Ritz the other day, wore an interesting

(*Continued on page 164*)

The wedding ceremony of Miss Mary Caroline Pratt, daughter of Mr. Frederic B. Pratt, and Mr. Christian Herter, took place in a Pompeiian temple erected in the gardens at "Poplar Hill," the country home of the bride's parents

THE CHANGING COLOURS OF AUTUMN FIND THEIR SUBDUED REFLECTIONS IN PLAIDS AND SOFT HUED FABRICS

THE WINDS OF WINTER WILL BE WELCOMED BY LONG COATS WITH PLENTY OF FUR AND SNUG BODICES

MODELS FROM McCREERY

Highland plaid was never better aware of its smart appearance than in this suit. The plaid is of a jade and a darker green. The coat, which fastens at one side, has a panel front, a high rolling collar, and patch pockets

A suit of terra-cotta velours with all this skunk fur, besides embroidery and a cord and tassel in navy blue wool, forecasts an agreeable winter for its owner. The skirt of the coat opens in panels bordered with fur

Cinnamon brown velours and beaver fur fashion this suit. The coat bodice emulates a dress bodice and ties itself into a sash behind, while its skirt dares to hang unevenly and to invert its side seams

It is for the young girl, as its every line intimates, this coat of dark brown velours with its flat collar of nutria. The simple bodice has drop shoulder seams, and machine stitching trims the full skirt

AS SEEN by HIM

New Yorkers Are in the Country and All the Rest of the World Is in New York. Our Manners Are No Longer Fit to Publish, and Any Victorian Lady Could Give Us Quaint but Useful Hints on Conduct

IN other years, I would hail the advent of October as the prelude to the gaieties of the town and proclaim that society doings, like oysters, were in season. But there has been no let-up to our various activities this summer, and, although there have been no great gatherings or balls or large dances, there have been many entertainments for war relief, and we have "loosened up," on all occasions, with the cash and the cheques.

New York to the New Yorker is a trifle alien just now, but none the less attractive. The theatres are crowded, and the plays as light as feathers. One cannot get places in the best restaurants without reservations, and the hotels do not seem to go around. All the American world and his wife and sisters, and sometimes his children and domestic paraphernalia, are here. The "provincial"—pardon the expression, which is really less applicable here than in any other country—is buying like mad, eating and drinking of the best, and making a regular carnival of it. And how many pretty girls there are!

Now and then I see the names of out-of-town friends registered at hotels, and I go and take them out to Sherry's or the Plaza or the Ritz or perhaps to some of the suburban inns for dinner; then bring them to the play and show them a bit of life. It is refreshing to see how they enjoy all the hackneyed things, and how they wear all their best clothes—for where else can they display them? I fear that New Yorkers often seem inhospitable,—not from lack of inclination, but because country cousins always land in town when one's house is closed.

And the country is at its best now. There is a round of horse shows and house parties, and women and men are vieing with the forests and the fields in their brilliancy of autumn raiment. Sports clothes were never more rainbowy, and, if in motor rig or tweeds, one is certainly like Joseph with his coat of many colors—and still more so if in shepherd plaids variegated with a flashing waistcoat and a vivid tie and the addition of a slouch hat.

FASHIONS FROM LONDON

My London tailor, despite the submarines, came to town last week, and when I went down to see him he showed me fetching tweeds and homespuns, in all imaginable tangles of dim dark greens and browns and drabs and blues, with the merest threads of visible scarlet, visible here and there. He tells me that the London hatters have taken to cowboy models, and that soft hats will be modelled somewhat on the lines of our Montana head-gear. The imported hats at present still show a bell crown for the derbies and a wider brim for the "toppers." The American hats are more conservative, and I have followed the example of my father and grandfather and kept my block at one of our good hat shops here. We have had the same hatter for three-quarters of a century. Many men do not follow the last lines in top hats; they have a certain block, and they stick to it unless it becomes too strikingly out of date. Fifth Avenue and the "Broadway Rialto" are as far separated as east and west.

And I, despite my London tailor, do not order all my clothes from across the water. I like the imported homespuns and tweeds, but the rest of my clothes are made in New York. I have two shops where I order my ties and now and then go in and pick up something already made, if it is attractive. My white waistcoats for evening wear must be made to order, and they are ruined if laundered. Although I had hoped—and have not fully abandoned the hope—that breeches would be adopted for dress wear, evening clothes show little or no variation this season from the accustomed lines. Naturally, we want to avoid all accentuation of costume at this time, though we can afford to indulge in bright ties because it is our rôle to be cheerful. Men's clothes have a certain military cut, and yet they are looser than ever; for we are fast acquiring the big well-knit English figure, and we want to be comfortable.

I have read much of the need of economy, and I certainly agree there should be no waste. Meatless days are very good for the health once in a while, while four courses are quite sufficient for a little dinner and five for a larger one. But I do rebel when some of the restaurants cut in half the amount of food they serve and at the same time double their prices.

KEEP CHEERFUL

Now, I am doing my "bit"; I am keeping cheerful and bucking up and making other people buck up. I am spending more on home industries than I ever did before, and I am giving to both war and home charities. We have plenty of money, and we ought to use it so it will do the most good. If each person would spend wisely, and smile persistently, and say, to—well, to eternal condemnation with melancholy, we should each be contributing our bit. And now that the excitement has subsided, I would say to the recruit and new-born soldier, "Do not swagger because you wear khaki or brass buttons." That sort of thing is made in Germany, not here; but I fear we've imported a little of it. On the whole, however, our boys have behaved admirably and made themselves welcome everywhere.

It has been suggested, perhaps by an unpatriotic person, that the war is responsible for a tendency toward laxity of manners. For four years, now, we have been burning away all barriers, and this coming into play of the long suppressed brutality of man has perhaps had its influence. One must remember that, though this war is filled with heroic episodes, it lacks the personal note; it is in effect a machine war. When the motor took the place of equipages, the taint of the stable, which was a reproach to our racing set, was succeeded by the coarseness of the machine shop. Whether or not we have deteriorated in some respects since August, 1914, the old code of manners has been crumbling for some time. In England, even ten years ago, the younger generation was wont to sneer at everything Victorian and to make a reproach of the term. Arnold Bennett showed up this tendency in his entertaining comedy, "Milestones."

THE USES OF GOOD FORM

I can see myself that we have cast aside much prudery. We call a spade a spade, and we allow our young people to go to such plays as "The Very Idea," which would have been tabooed absolutely in the fin-de-siècle days, and they laugh at even more risqué situations. It is all in the cause of eugenics, they say, and the merest boys and girls seem to know something about these questions nowadays and are only too ready to discuss them.

But we ought not to let ourselves have too much rope; there is certainly nothing in the code of military or naval discipline which calls for the abolition of form. I was more than a bit surprised when I made a hasty visit to New York in August during a piping hot week, to find men sitting without their coats, quite nonchalantly, in really good restaurants. In three of the smartest restaurants, two of them on Fifth Avenue, there were men seated with women at luncheon or in the main dining rooms at the tea hour, clad in—well, any old things! The weather and the season were, no doubt, the excuse, but there is really no excuse for such abominations as sport shirts, or for the sort of crash or linen suits which are out of place at fashionable resorts. Dinner clothes are as cool as business suits, and much more sightly. Neglect to wear them is a breach of good form and particularly reprehensible when women are present. Besides, it is so refreshing to shed one's business or sports attire, bathe, and don cool fresh garments for the evening.

(*Continued on page 154*)

Ira L. Hill

MRS. ALLAN MACDOUGALL

Miss Loraine Allen, daughter of Mr. George Marshall Allen, was married in August to Lieutenant Allan MacDougall, the son of Mrs. Allan MacDougall. Lieutenant MacDougall attended the first Plattsburg camp, where he received his commission. The wedding, which took place at Morristown, New Jersey, in Saint Peter's Church, was followed by a reception at "Glynallyn", the new country home of the bride's parents. With her gown of white satin and tulle, the bride wore a Russian head-dress of lace

THE TRUTH ABOUT FICTION

When We See Lovely Women Quietly Consuming Novel after Novel, We Know, without Reading Freud, That She Has Found a Medium of Vicarious Self-Expression

THE American woman has ever been a loyal reader of fiction. She has "consumed" (in the publisher's phrase) many more novels each season than her sister in Europe. Her adventurous life, freed from so many of the hampering European conventions, has itself been a work of fiction; but her generous imagination needs a broader stage than even this free existence affords. In fiction, some of her dearest dreams find expression. She may spend her whole life on Central Park West, but she is still a wholesome out-of-doors person, and in her novels she sees herself as a daring mountain girl, living in a hut, chopping her own fire-wood, and waiting for the brawny mountaineer who comes over the hills to win her.

BE sure that she herself is the heroine of her novel. There is a certain childlike participation required of the good fiction reader. When our little son listens with open mouth to the tale of the wonderful Beanstalk, he imagines himself none other than Jack. The Sleeping Beauty is our own little girl, still knowing life only in a dream, yet vaguely conscious that she will one day be awakened with a kiss. To be heroic, to be loved, is the dream which life is ever harshly interrupting. In a fairy-tale, whether it be an ancient legend or last month's best seller, the dream can go on to its "happily ever afterwards." The grown-up is by no means free from this law of childhood; in company with his little son or daughter, he, too, identifies himself with the hero or heroine of his story. Into the world of imagination, he projects the unfulfilled potentialities of his own life, the might-have-beens which were strangled in the clutch of circumstance. "Hero" is another name for "the person we wish we were."

IF the American woman reads many novels, it is because her imagination is too ardent to be content with one life merely. She longs to experience in her imagination the might-have-beens of her past and the perhapses of her future. In fiction she lives through her old love affairs again (and again and again). She, the heroine, is wooed by the youthful hero. Perhaps she will confess that this hero is not always identified in her mind with the fortunate young man who became her husband in real life. There always might have been another. And surely she is forgiven for permitting herself, for a moment on a summer's day, to wonder what life would have been like with such another. She is not even to be chided for permitting that other to woo her in the pages of a best seller. Her husband is, of course, the best man in the world, yet he might have been another; he could not, of course, be better, yet he might be different.

THIS longing to play the rôle of hero or heroine in imaginative adventures resides in the breast of all mankind. Let no one call it mere petty vanity. The desire to be successful or beautiful, to be admired or loved, is the dynamo which supplies the energy in the doings of men. But there is another desire which fiction feeds, which is likewise universal and likewise not to be condemned as petty. We are all in some measure failures, and all of us, save those who are inhumanly self-contented, admit the fact in our silent hours of accounting. We long to feel that for our failure we are not entirely to blame. We must have someone to tell us that the part we play is not utterly ignoble, else the very spring of life will run dry. This desire gives birth to tragedy in literature. The reader lives in the life of the hero, and in the catastrophe that comes under the buffetings of fortune reads the moral that it is not always meanness that brings failure. He feels the emotion of pity, that pity which Aristotle lauds and which is accepted as nobler than the emotion of self-approbation, perhaps because the human desire for it is fiercer. The one emotion inspires to personal effort; the other, to mutual understanding. The one is individual; the other, social. With the one, man fights and acquires; with the other, he aids and forgives. The one makes civilization move; but the other holds it together.

THE American woman feels these emotions ardently and lives them in her novels. Here she selects her heroines, fashioned after her own ideal image. If the truth is known, she reads her novels not for "entertainment", but for the expression of her soul. When she commends a novel, she thereby utters a confession. So let her beware lest she tell her bookseller more concerning her secret soul than she would ever dream of confessing to her nearest friend.

Frances Benjamin Johnston

Nature—the very same nature—adorned and unadorned, offers itself for comparison in the photograph above and in that at the left. In December this pond on the Wickersham estate had all the sombre barrenness of appearance indicated at the left. The following spring saw the complete transformation which is pictured above. This garden is an exceptionally skilful development of the natural beauties of the place—the original island becomes the central feature, and an arching Japanese bridge connects it with the land. The transplanting of large trees has given to the great spreading tree of this island a magnificent background of leaf and evergreen. Small islands, lily pads, stone lanterns, and all the other requisites of a Japanese garden have been added with a fine decorative effect

MARY RUTHERFORD JAY, GARDEN ARCHITECT

JAPANESE METHODS AND A MINIATURE LAKE ON THE ESTATE OF MR. GEORGE WICKERSHAM AT CEDARHURST, CREATE A WHOLE LANDSCAPE

Inducement to feathered tenants who may pay their lodging with a song is offered in a bird-house as Japanese as the garden itself. Thatched roof and natural wood make it a neutral brown against the green trees of its quiet corner, and climbing vines claim it as a part of the garden

Doubled in beauty by that reflection in still water without which no Japanese iris is complete, these flowers of the orient blossom in masses at the edge of the lake. Cedar piles hammered down through the mud form a picturesque rustic border for the lake. In the background, a Japanese stone lantern leans out to light the path of stepping-stones leading to one of the little islands

(Right) Access by way of one of those zig-zag bridges dear to the orient, gives to the tea-house the air of seclusion and quiet toward which the Japanese tea-house strives. The house is built of bamboo, and the protecting thatch roof projects to supply the place of a wall on the lake side, while leaving the tea-drinkers' view of the lake uninterrupted. Wistaria, of course, climbs over the tea-house and hangs in fragrant masses of colour from the right end of the roof

SEEN *on the* STAGE

If Playwrights Will Present to Us Characters So Absolutely Real That They Live, Breathe, Think, and Feel, We Will Welcome Them in Play After Play, Regardless of the Particular Story in Which They Happen to Figure for the Moment

By CLAYTON HAMILTON

This jewelled net is one of the quaint touches in "Maytime"

GRANTED the preliminary project for a play, the task of inventing an appropriate story and of planning a scenario in which this story shall be effectively constructed is a task that may be described, not unfairly, as mechanical. Like any other mechanical task, it requires a developed talent and sets a premium upon experience; but it does not call for that special and inexplicable gift to which we give the name of genius. That the process of play-making is mechanical is indicated by the fact that it may readily be taught and may be, in certain cases, even learned. As Gustave Flaubert remarked in a letter to George Sand more than forty years ago, there is no mystery about the craft of making plays.

But, if only a well-trained talent is required to assemble and articulate the skeleton of an effective play, a special and inexplicable gift is still required to clothe this skeleton with flesh and blood. A faculty for character-creation is the final test of genius in a dramatist. Any artisan who knows the theatre can calculate cold-bloodedly what any given set of puppets might logically be expected to do in any given situation; but a genius is required to transmute these puppets into living people, and to transfer attention from what they do to what they think and feel and say.

WHY A PLAY LIVES

The measure of success in this supreme endeavor may be calculated always by asking whether or not the puppets of the play in question may be imagined to continue their existence—or, in other words, to stay alive—apart from the limits of the piece in which they appear. Lay-figures die with the completion of the laying-out of the play in which they figure; but real characters survive and step forth with a smile to continue their existence in the general domain of life at large.

According to this standard, no other characters so living and so life-like have emerged in our recent American drama as Abe Potash and Mawruss Perlmutter, —the creations of Mr. Montague Glass. In exhibiting these characters to the theatre-going public, Mr. Glass has already been aided by three successive playwrights,—the late Charles Klein and Mr. Roi Cooper Megrue and Mr. Jules Eckert Goodman. In each case, these practised craftsmen of the theatre have finished a scenario that has been workmanlike, and adequate to satisfy the exigencies of the stage; but the miracle remains—as a special fact demanding celebration—that, with each successive incarnation, these characters appear to be more life-like. They seemed, at the very outset of their career behind the footlights, to be undeniably alive; but now, when years have passed without writing any wrinkles on their brows, one expects them to continue their existence blithely through the medium of many plays as yet unwritten.

Charlotte Fairchild

When you see Rose Winter wearing this when she appears as Madame Delphine in "Maytime" in 1880, you are sure that it will do also for 1917

"BUSINESS BEFORE PLEASURE"

There are no more familiar figures in fiction, both on and off the stage, than the pair of lifelong friends who are continually quarrelling but whose constant bickerings and disagreements serve only to accentuate and deepen their affection for each other. The originality of Mr. Glass lay in the discovery of a new milieu for the projection of these traditional characters. He discovered for the American public the life of the largest and greatest Jewish city in the history of the world, that city within a city that is concentrated in the lower East Side of New York. The million inhabitants of this metropolis had developed already a literature and drama of their own, which was uttered in the Yiddish language; but this outlandish dialect was beyond the understanding of the American public. It remained for Mr. Glass to interpret the life of the Yiddish people in a curious jargon, half English and half slang, which

The costumes that Peggy Wood and Laura Arnold wear in "Maytime" have the general air of belonging to the trousseau of some lovely china shepherdess

Surely, a Broadway comic opera that can feature anything as quaint and altogether charming as Peggy Wood in "Maytime" is far above the approved "tired business man" standards

(Right) "Maytime" begins in 1840, in a quiet old-fashioned way, with Peggy Wood and Charles Purcell having an innocent little romance

Two photographs by Sarony

Blanche Yurka is playing the leading feminine rôle in the play called "Daybreak," written by Jane Cowl and Jane Murfin. It's about an unlucky baby that seemed to have a curse put on it while it was too young to protest

Dorothy Mackay is one of the biggest ideas in William Le Baron's new farce, "The Very Idea," which is playing at the Astor Theatre

Charlotte Fairchild

Clara Joel plays the "movie" vampire in "Business Before Pleasure," by Montague Glass. Abe and Mawruss are a national institution; if we didn't see them every year, we'd be Perlmuttering until we had them

our general public could both understand and laugh at. The language of Abe Potash and Mawruss Perlmutter is a genuine creation; so racy and so real, so funny and at the same time so simply and pathetically human. One could listen to this talk for years; and, indeed, our public has been doing so, and bids fair to do so for many years to come.

Mr. Glass, also, has been peculiarly fortunate in securing the services of two great artists to embody the characters of Abe Potash and Mawruss Perlmutter. The acting of Barney Bernard and Alexander Carr reminds the reviewer of that well-known passage in the Autobiography of Joseph Jefferson which described the work of Burke and Burton half a century ago. Of these famous actors of a bygone generation, Mr. Jefferson remarked, "They acted into each other's hands with the most perfect skill; there was no striving to outdo each other. . . . It was this characteristic feature of the acting of these two great artists that always set the audience wondering which was the better. The truth is there was no 'better' about the matter. They were not horses running a race, but artists painting a picture; it was not in their minds which should win, but how they could, by their joint efforts, produce a perfect work."

It must be recognized, of course, that Potash is a more ingratiating part than Perlmutter, because, in all their squabbles, it is Potash who enjoys the great advantage of being the under dog. When Lew Fields used to poke his finger into Joe Weber's eye, it was always Weber who carried off the scene, because of the sympathy engendered by his helplessness. For this reason, and also by virtue of the secondary fact that the part of Potash affords more opportunities for that quiet method which suggests an underlying fund of refinement, Mr. Bernard appears at times to be a better actor than Mr. Carr; but it should always be remembered that the best effects of Mr. Bernard would be neutralized if Mr. Carr did not play so sedulously and so perfectly into his hands. These two actors are creative artists, and their perfect impersonations of Mr. Glass's characters are so absolutely real that the public is willing to welcome them in play after play, regardless of the particular story in which they happen to figure at the moment.

Maurice Goldberg

Laurette Taylor has kept Hartley Manners, her husband, busy writing plays for her this season. First she is going to open at the Liberty Theatre in "Out There," and then she will play several others of Mr. Manners's writing, including "Happiness," "The Wooing of Eve," and a phantasy

The story of the present play, which is entitled "Business Before Pleasure," was devised and constructed by Mr. Jules Eckert Goodman; and it should be said at once, to Mr. Goodman's credit, that "Business Before Pleasure" is the best of the three plays in which the popular characters of Mr. Glass have thus far been projected. In the present story, Potash and Perlmutter have graduated from the cloak and suit trade and entered the moving-picture business; for, as Mr. Glass finds occasion to remark, everybody nowadays has two businesses,—his own and moving-pictures.

The Potash and Perlmutter Film Company start out with a failure, because of the family feeling which has led them to entrust the leading feminine rôles in their first picture to Rosie and Ruth, the wives of the proprietors. The play opens with a private exhibition of this film, which is accompanied by excruciatingly amusing comments from the various participants. To set the company on its feet, the partners—after many funny bickerings between each other—are persuaded to employ, at a huge salary, the services of a professional "vampire," named Rita Sismondi. This alluring lady is a good sport, a hard worker, and a faithful servant of the men, who are required to pawn even more than their available resources to pay her salary; but her personal motives are mistrusted by Rosie Potash and Ruth Perlmutter, each of whom suspects the "vampire" of an intention to allure a husband hitherto impeccable to the disastrous pursuit of pleasure before business.

The credit of the Potash and Perlmutter Film Company is ultimately wrecked by the ill-founded jealous machinations of Mrs. Potash and Mrs. Perlmutter and by many other melodramatic complications which have been contributed by Mr. Goodman; but, at a crowning moment which is later than the last, the professional "vampire" reveals herself as the best of fellows and the best of sports,

and returns sufficient funds from her accumulated salary to set the partners once again upon their feet and to start them safely on the road that leads to fortune.

The appeal of "Business Before Pleasure" is based primarily upon its richness of character-creation; but the piece presents, besides, a very wholesome satire of the present state of the moving-picture business. The public is delighted to receive a report,—which is no less true because it is extravagant,—of the many reasons which explain the paucity of art in the moving-pictures of the present period.

The effect of this play upon the public can be recorded only as a triumph. Time after time, for twenty minutes at a stretch, it is literally true that every line of dialogue, without exception, is welcomed with a laugh. This laughter is not always thoughtful; and, by reason of this reservation, "Business Before Pleasure" can not logically be regarded as a piece that satisfies that lofty definition of comedy which was formulated, in an inspired moment, by George Meredith; but a piece more funny in its immediate effect upon the theatre-going public has rarely, if ever, been presented within the memory of the present generation.

"THE DELUGE"

Henning Berger is a Swedish author who emigrated to America several years ago and enjoyed a considerable contact with our middle western life in a period of many ups and downs, during which he was employed for a time as a bartender in Chicago. After his return to Sweden, he wrote and published in his native language several novels and short stories which expounded his impressions of America for European readers. He also wrote a play, called "The Deluge," about seven years ago, which was translated into German and enjoyed a considerable vogue upon the continent of Europe. This play, adapted into English by Frank Allen, has lately been exhibited in New York by Arthur Hopkins.

"The Deluge" is a drama of unusual significance, because of its richness of character-creation and because of the author's extraordinary insight into the basical realities of life at large. Mr. Hopkins, however, made a tactical mistake in offering this drama to New York at a most unseasonable time. "The Deluge" is a play that demands an educated audience,—the sort of audience that does not normally revisit the homes of the footlights in New York until after the first of October; and in the devastating heat of August, it was Quixotic to expect a serious and searching composition to compete against such frivolous farces,—intended to divert the over-worked and wilting business man,—as "Mary's Ankle," for example. As a matter of mere commerce, big plays should be withheld until a season when a proper audience is ready to receive them in a proper spirit.

The theme of "The Deluge" is identical with that of Bret Harte's famous story of "The Outcasts of Poker Flat," which is commonly regarded as one of the immemorial achievements of our literature. The project is to assemble a little crowd of crooks and criminals, to threaten them with the apparent imminence of inevitable death, and thereby to call forth into activity the noblest motives of their hitherto subconscious characters.

The scene of "The Deluge" is set in a saloon that is located immediately adjacent to the levee in a city on the Mississippi. A sudden rising of the waters maroons in this saloon a variegated company of wastrels who have been accustomed heretofore to slide easily through life along the line of least resistance. As the flood increases, they expect, each and all, to be drowned like rats in a trap from which there is no chance of escape; and the apparent nearness of certain death transfigures each of them into the sort of person that he meant to be before that tragic moment when his life went wrong. During the period of their enforced incarceration, all of them drink heavily, because there is no other thing to do; and, under the influence of

(*Continued on page 150*)

Two photographs by Abbe

Frances Starr knows all about the business of playing. Here she is playing a little game of solitaire on the shore of Lake George. Miss Starr will appear in a new Belasco play this winter, but she's not telling what it is

(Left) Lenore Ulrich, who does those north western things so well, is going to appear in another one entitled "Tiger Rose", by Willard Mack and produced under the able management of Belasco

Marjorie Rambeau was a wonderful lady detective in "Cheating Cheaters"; and now in the "Eyes of Youth," she bewilders us with the many other things she can be, as well

Maurice Goldberg

The wedding of Miss Jennie F. Marston, daughter of Mr. and Mrs. Edgar L. Marston of New York and Portchester, to Mr. Robert J. Adams, son of Mr. and Mrs. Robert F. Adams, had an unusual and beautiful setting. It was held in the sunken garden on the estate of the bride's father, "Glen Airlie on Sound," Portchester, New York. The ceremony took place on a platform under a canopy of white hydrangeas and southern smilax, and the aisle was formed by twelve flower-filled torches

After the ceremony, there was dancing on the platform, and refreshments were served at forty small tables on the lawn, decorated with pink, blue, and white blossoms. To these tables the guests went from the grotto of palms and flowers in which the bridal party received. Clusters of blossoms with ropes of greenery outlined the platform and, with the marquees and blossom-laden tables, made the scene one of unusual beauty; decorations by Thornley

A NOTABLE ACHIEVEMENT IN OUTDOOR DECORATION WAS THIS WEDDING AT "GLEN AIRLIE ON SOUND"

Two photographs © International Film Service

BETWEEN OUTDOOR SPORTS AND ACTIVITIES FOR WAR RELIEF, THERE ARE NO DULL MOMENTS IN THE NEWPORT SEASON

Mrs. W. Scott Cameron is among those who believe in the new Chinese coat and the decorative lining. Mrs. Cameron is with Mr. and Mrs. Elbridge T. Gerry, of New York, at their home at Newport

(Below) Miss Alice Vanderbilt is selling lemonade at a lawn fête given by her cousin, Miss Cathleen Vanderbilt, at the home of the latter's mother, Mrs. William K. Vanderbilt, Jr., to raise money to buy an ambulance for France. Valuable puppies donated by Mrs. Frederick Neilson, grandmother of Miss Cathleen Vanderbilt, were put up at auction. One of them went home with Miss Marion Tiffany

Mrs. Morgan Belmont, who before her marriage was Margaret Andrews, is also at Newport. She is staying with her parents, Mr. and Mrs. Paul A. Andrews, at their home, "Rockry Hall," Newport

Photographs © International Film Service, Inc.

Miss Katharine D. Porter (left), and Miss Mimi Scott (right) were guests of Governor and Mrs. R. Livingston Beeckman on their yacht "Shark", from Newport to Narragansett Pier, quite recently

Among the grown-ups who attended Miss Cathleen Vanderbilt's fête were Mr. Pembroke Jones and Mrs. Lydig Hoyt, who before her marriage was Miss Julia Robbins. Mrs. Hoyt wore a flowered gown with a filet lace collar

Miss Kathryn Kimball is standing with one of her friends at Miss Cathleen Vanderbilt's fête. Miss Kimball is wearing one of those simple gingham dresses which are so popular at Newport this summer

Even in a long, straight, Chinese, and often unbelted season, this is an astonishingly long, straight, Chinese, and unbelted coat. This Jenny suit of purple wool velours has one of those muffler collars that every suit likes. The fringe is of the material, and the buttons are self covered

SUITS FROM HOLLANDER

A long coat and a narrow belt proclaim this coat to be of the fashion of this year. This suit, which is of dull blue wool velours, has a line as straight as the supposed flight of the crow. The nutria fur is omitted on the cuffs, which are stitched

SUIT MATERIALS FOR AUTUMN CONSIDER IT CLEVER TO BE DULL; COATS ARE OFTEN LONG AND OFTEN SHORT; THEY ARE COLLARED WITH FUR, OR ELSE THEY COLLAR THEMSELVES

The busy rumour that all French couturiers were using hip yokes should—but didn't—prepare us for the slenderness of this Bullox suit. The material has a black suède finish, and between the bands of mole is tan, brown, and dull gold embroidery

© Braun et Cie.

Modern decoration, in revolt against monotony and commercialism, seeks unique pieces, the furnishings "made by a man for a man, and not by a machine for a unit of population." To this end, designers, weavers, and makers of furniture work to Mlle. Cabanel's order. This sofa, which is the centre of a pleasing group in her drawing-room, is an adaptation of Louis XVI lines and is covered with a specially woven fabric in black and gold. The wooden frame is painted black, powdered and striped with gold. The small, antique, Chinese rug lies upon a large, plain, blue rug

IN HER APARTMENT IN PARIS, MLLE. FERNANDE CABANEL, LATE OF THE PARIS STAGE, EMBODIES SOUND THEORIES OF HER NEW PROFESSION OF INTERIOR DECORATION

THAT old theory that all art is but one fundamental reality expressed through myriad forms may find illustration in Mlle. Cabanel, who, after winning success on the Paris stage, has now abandoned dramatic art to devote her talents to the art of interior decoration.

No disciple of the modernists is Mlle. Cabanel, for she holds that the originality and individuality on which modernist art prides itself is more than overbalanced by its lack of essential beauty and of adequate knowledge of the principles and history of decoration. She regards decoration as a complex art of long growth and definite laws, an art in which colour is a most essential element, but may not be permitted to overshadow such other elements as line, form, and historical fitness. Her personal preference turns definitely to the Pompeiian and the Greek styles and she adapts them to modern use with a scrupulous respect for the classic spirit and a sense of colour.

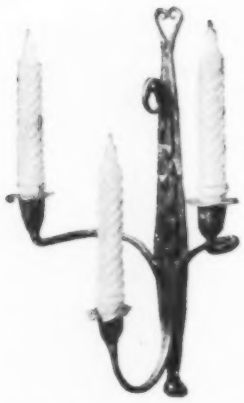
(Left) No wise decorator neglects the decorative ideals of the east. A cabinet of ancient China makes its modern appearance in this cabinet made of a mahogany so dark as to be almost as black as the oriental teakwood furniture. Against this sombre background are set unusual pieces of pottery in a shimmering white glaze

In the dining-room of Mlle. Cabanel's apartment, the Pompeiian spirit reigns even in the smallest details. One small table holds a carafe and glasses of delicate design in a clear glass patterned with Pompeiian decoration in red and black, like the cup

(Right) The dining-room, which follows the closely allied Pompeiian and Greek styles, is panelled in citron wood and ebony. The apparent marble floor is a green and white rug, and the hangings are of green silk with a painted design in red and citron. The table of green bronze has a top of unusual design in red and black glazed pottery. The chairs are of green carved wood

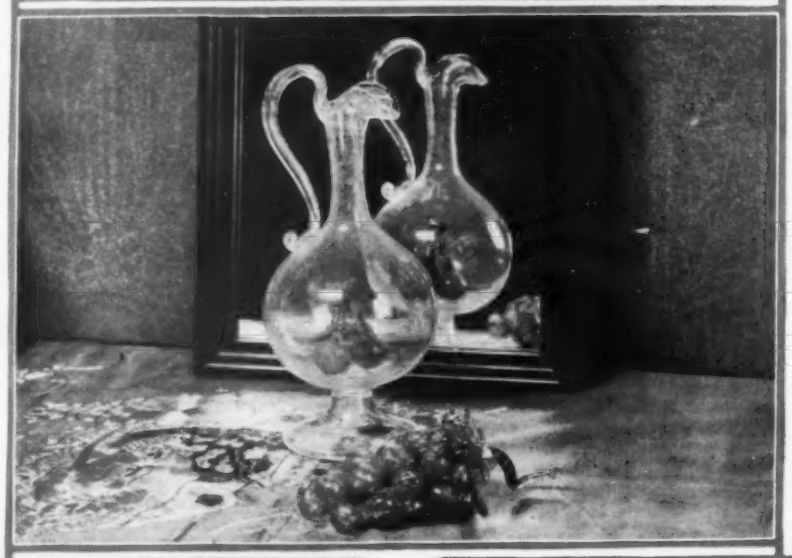
(Below) The Directoire period, which was itself strongly influenced, of course, by Pompeiian decoration, has been followed in the library. Both the panelling and the furniture are of polished citron wood ornamented with purple lines. The upholstery repeats these colours in citron silk with a purple pattern. On a large blue rug is laid a small citron rug with a design in purple and green

FOR OCTOBER, THE MONTH OF NEW HOMES, THE SHOPS HAVE PREPARED EVERY SORT OF HOME FURNISHINGS



In days gone by, wrought iron ranked high for the decorative metal work of the house. This three-branch adjustable wall-sconce returns to the old-time metal and is hand-wrought; $12

(Left, above) Among the ornaments sanctioned by present-day decoration are pieces of pottery. The rose basket in the middle is of white Capri ware; 7 inches diameter, $2.50. On either side are compotiers of ivory white pottery, banded with blue and filled with glazed pottery fruit in natural colours; including fruit, $5 each



(Right) The clear shimmer of uncoloured Venetian glass may carry light and distinction to a shadowy corner or reflect all the colours of sunlight from its place in the sun. This handled vase has cherries or other fruit in natural colours blown inside it; 11 inches high, $10. Glass grapes in natural colours are $2.50 a bunch

(Below) Of mahogany in antique finish or of American walnut, is this small table with turned legs. The top is of four sections forming a pattern with the grain, and a narrow line of carving runs around the edge; 28 inches long, $20. Dolphin candlesticks of cream-white glazed pottery; 11½ inches high, $15 a pair. Vase of Italian pottery in old-ivory finish; $8.50. Mirror of hazelwood; 27 inches in height, price $15

(Below) That rare event in furniture, a real antique, is this walnut table; the top is 30 inches long and is inlaid with seaweed marquetry; $90. The glazed pottery vases of a kind specially designed as mantel ornaments—wide from side to side and thin from front to back—are decorated in soft colours; 10 inches high, $7.50 each. The low bowl filled with glass fruit in natural colours is of white Capri ware; 9 inches diameter, $1

A DISTINCTIVE PIECE OF FURNITURE OR AN UNUSUAL ACCESSORY IS THE PERFECTING TOUCH IN A ROOM

This tall scrap basket is designed to stand beside the library table. It is of tooled leather in green, blue, leather brown, and gold, studded with brass; 29½ inches high, $35

(Right, above) Autumn days connote the cheering cup of tea, and new tea services are in the order of the day. This three-piece set of quaint design consists of pitcher, sugar bowl, and teapot in hand-wrought silver; $150. The silver tray is also of hand-wrought silver and may be used as either tea tray or serving tray; $75

(Left) A necessity of a comfortable existence is the davenport sofa. In this version, it has a moderately low back and arms and the cushion is divided in three. The covering of blue denim is designed as a foundation for the upholstery fabric; the cushions are of floss, and the body is of floss and hair; 6 feet 8 inches long, $70

(Below) Such tables as this were originally made to stand against the backs of the davenport sofas from which they take their name; of solid mahogany, 72 inches long, $50. The flower painting has a mirror at the bottom and is framed in blue and cream; $135. The lacquer box is of a soft blue with raised figures in dull blue and gold; $45. Covered jars of Chinese yellow glass stand on either side; 12 inches high, $15 each

(Below) This table belongs to a type of furniture which combines hazelwood and mahogany. The top is of mahogany and the legs are of quarter-sawed hazelwood, which takes a soft finish similar to English beechwood; 42 inches long, $24. The colonial mirror has a frame of gold filigree and black wood; 29 inches high, $20. Italian pottery flower urns, old-ivory tone, 7 inches high, $8.50 each. Tray and compotier of same ware; $10

The YOUNGER GENERATION

Our Newport elders have been seen wearing this kind of coat, with just such a straight tight bodice. Tan wool velours is comfortingly fuzzy and soft to muffle around the neck in winter and to ruffle ever so slightly around the waist-line. The tan velours hat, with its quill of tan velours, is also built for comfort and, because it is one of those mushrooms which stick on so well, for speed, too

(Right) The Russian boyars, whose middle name was aristocracy, used to dress like this. This small modern aristocrat has a straight coat of cream white serge, lined with red flannel and embroidered with black cotton threads. There are red silk pom'pons on the coat and on that red flannel hat. The coat at the extreme right is not so startling, but will warm the cockles of the infant heart; it is of fawn coloured broadcloth, lined with silk of the same colour, and—oh, you know what it does to a coat to collar and cuff it with sealskin. The sealskin hat has a broadcloth crown which attempts to leave by way of one ear

MODELS FROM THE GRANDE MAISON DE BLANC

Feminine peaches and cream, at the age of four, or thereabouts, has every right to peach coloured broadcloth, trimmed with beaver. It must be warmly lined and interlined, for frost-bitten peaches are not so nice; and it may have a new pointed shoulder-line. The muff and hat are of peach coloured velvet. There are also a party coat with tucks and a smocked coat. The party coat is of shell pink broadcloth and beaver, and has a straight bodice; the white broadcloth hat has a white broadcloth quill. The smocklet of sky blue broadcloth has shawl-like shoulders and trimmings of gray squirrel. The blue broadcloth hood is trimmed with squirrel

SMART FASHIONS *for* LIMITED INCOMES

The Autumn Suit Has Discarded the Barrel Silhouette and Donned a Vest, and the Autumn Coat and Dress Vie for the Straightest Lines

The box coat has come back, looking very slim and straight. This suit, in fine brique velours—a rust colour—trimmed with pale gray rabbit, would be smart and serviceable

IT is true that there is a little of everything in tailored suit fashions this year, and at a glance one might imagine that there is nothing really new. The straight silhouette is merely a development of tendencies noted for some time past, tendencies upon which the barrel mode had but a temporary influence. But there are new points if one is but able to discern them; the vest or waistcoat, for instance, is undoubtedly the newest feature in the suit this autumn. These are interesting in themselves, inasmuch as they are of various materials, even including fur; and are cut and worked into a number of different styles, each as smart as the other. But they are also of interest because of the very trim and modish air they lend to that modification of the traditional tailored suit which is developed in the soft-finished materials now so much used.

Very youthful and trim is this straight-cut suit, which should be developed in duvetyn or velours, with its vest, collar, and cuffs of Hudson seal

THE MODES ARE DISTINCTLY FEMININE

The sketch at the upper part of the page, in the middle, is of a winter suit which has the vest and collar and deep cuffs of Hudson seal, so that it is warm enough for the coldest New York weather; and, though not elaborate, it would answer for any except quite formal occasions. The lines of the coat and skirt are best adapted to one of the lovely soft materials now in favour, such as duvetyn or velours. Taupe or smoke gray, both smart shades, would be very practical for winter, and in combination with Hudson seal the effect would be especially good. The vest could be attached to the coat or made as a separate waistcoat.

There is a certain type of suit this year that is particularly feminine, the coat of which is a full three-quarters one, usually belted at the waist. The suit at the upper right on the page is of this type, and is for the woman with a mature figure. This would be effective fashioned of black broadcloth trimmed with black lynx fur. The undervest could be of the black broadcloth, outlined in black and white braid; or it could be in white beige, or gray broadcloth, or flannel. Indeed, the opportunity given for variety by these waistcoats is one of their several advantages. The coat is straight, hanging in even fulness from the waist under a crushed belt of the broadcloth. The manner in which the coat is cut at the front is unusual and breaks the long line. The sleeves are long and tight, and are finished with a rolled band of the fur.

The straight box coat along boyish lines is also very new, but this type of coat is not becoming to every figure; and it is for youthful wearers only. For these reasons it may not be as generally popular as the coat with the waist-line marked by a belt or by stitched seams. The box coat for autumn wear is effectively developed in the suit sketched at the upper left on this page. One gets a clear idea of the long slim silhouette from this suit, for there could not be a straighter line from top to bottom than is seen here. Of a fine velours, in the new rust colour called brique, this suit would be at once smart and serviceable; and if trimmed with rabbit fur in the palest gray the effect would be most unusual. The rabbit fur could be used to face the collar, the sleeves to the elbow, and the flaps on the pockets. The skirt, which is laid in fine box pleats, carries out the lines of the coat.

The one-piece gown in satin or chiffon velvet is most practical for town wear. This type of gown is always smartest when most simple, and this season its simplicity is emphasized. The sketch at the lower left on this page shows how attractive a dress of this kind may be, and how many of the newest features it may combine. In this one the long close-fitted sleeves, the high collar, the buttons covered with the material, and the well-moulded slimness of outline are all cleverly developed. Rattail embroidery or fine soutache braid is one of the newest forms of trimming, and shows to especial advantage in the one-piece frock.

IT IS TIME FOR TOP COATS

One cannot begin the season comfortably without a good top coat, and the new ones without fur and without trimming are the smartest for autumn wear. The coat sketched at the lower right is of this type. The yoke outlined in cordings of the material, the kimono sleeve wide at the cuff, the unbelted fulness, and the fastening at the neck are all in the latest mode. The favoured fabrics for coats this autumn are bolivia, velours de laine, duvetyn, and velveteen; and they are lined with crêpe de Chine, printed silks, or satin. For the coat meant for general service the self-toned satin is a wise choice; but for the more elaborate one the lining of velours de laine or printed silk adds the finishing touch of elegance.

The fulness and length of this belted coat recommend it to the woman of mature figure. Black broadcloth with black lynx for trimming would fashion the suit most effectively

To be smart the one-piece gown must be simple. This one, trimmed with fine soutache braid, has the high collar and the tight sleeves now in favour

For autumn wear the top coat is smart with neither fur nor trimming. A cording of the fabric outlines the yoke of this one, which has kimono sleeves

SEEN *in the* SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York

A CONSERVATIVE note in colour and design is very noticeable in the winter clothes. Taupe will perhaps be more worn than any other colour, rivalling black in favour; although such tones as dull blue and dark brown will be seen, as will unusual purples and neutral reds. In top coats and suits, the tans and taupes lead. Short-haired furs promise to be the most popular, while the materials are velours de laine, duvetyn, and suède finished cloths.

The coat sketched at the upper left on this page is of an excellent quality of velours and comes in the approved suède shades and darker tones of the season, such as taupe, navy blue, and dark brown. The collar may be worn buttoned high up over the chin or falling back over the shoulders and, like the cuffs, is made of nutria, while two deep tucks on the coat skirt give it a youthful air. The three disc-like buttons and the large buckle at the belt which form the fastening are of self-coloured bone, and the coat is lined with self-coloured satin. A warm interlining recommends it for cold winter days.

In millinery modes, it is predicted that high crowns and duvetyn will be particularly smart, and the hat sketched with this coat features both. The soft crushed crown and small down-turned brim are of navy blue duvetyn, while tan grosgrain faces the underbrim and forms the narrow band and bow.

NEW COATS ARE IN SOFT-FINISHED FABRICS

Silvertone, which is one of the new suède-finished materials and which has more sheen and depth than velours cloth, fashions the coat at the upper right. The colour range is wide and especially charming in the soft tans and grays, and, although the coat is light in weight, it is sufficiently warm for winter wear. The lines of the coat are simple. The large cape collar buttons high around the neck and falls gracefully over the shoulders, fastening with self-covered buttons, like those which trim the cuffs and fasten the belt. Inverted seams from the shoulders form deep pockets below the belt, and self-coloured satin lines the coat throughout.

The hat sketched with this coat was especially designed for motoring and travelling, for it fits the head very snugly and folds easily for packing. The turned-back flaps on the sides are of black velvet, and the crown is of rose or tan duvetyn, folded and held by a flat velvet button.

SLIMNESS MARKS THE NEW SILHOUETTE

A smart tailored suit is one of the necessities which every woman must have to start the winter season with, and, to be smart, such a suit must be well tailored. In the velours suit at the lower left, the workmanship is well carried out in every detail. As in many of this season's suits, the coat is cut on long straight lines and comes to the knee. The front is straight with few seams and a dart over the hips, while the back is cut in a panel effect with inverted pleats which give ample fulness and grace. The collar of Hudson seal opens in a deep V to the waist-line, and the skirt has inverted pleats over either hip and falls in straight folds. This may be obtained in black, brown, navy blue, and plum.

Worn with this suit is an attractive oyster white felt hat, the brim of which is rounded and bound with dark brown velvet. Narrow brown velvet ribbon bands the crown, and puffy fur balls finish the ends.

The type of dress sketched at the bottom of the page in the middle is just such a simple frock as may be worn late into the autumn with a smart fur piece, and under a short fur coat during the winter. This straight loosely belted dress is of navy blue tricotine, and may be had with bisque tricotine collar, cuffs, and vest, em-

This coat of velours and nutria has a warm interlining and comes in several shades; $32.50. The hat is of navy blue duvetyn trimmed with tan grosgrain ribbon; $16

A cape collar and inverted seams from the shoulders are interesting features of this silvertone coat; $48.75. The hat is of black velvet, and rose or tan duvetyn; price, $10

Very new is this velours suit with its slim lines and collar of Hudson seal; $45. The hat is of oyster white felt trimmed with brown velvet and fur balls; $16

This blue tricotine gown has vest, collar, and cuffs either embroidered or plain, $50; without embroidery, $45. The hat is of patent leather and gunniburl; $12

Black, cream, or dark blue point d'esprit, brightened by a square of beaded net embroidered in vivid blue, green, and coral, fashions this smart evening gown; $48.50

Net ruffles are set on the organdy collar and cuffs with hemstitching; $3. The velours hat, with its ribbon lacing, comes in different colours; $8.95

broidered in navy blue; or with navy blue collars, cuffs, and vest with bisque embroidery. But the frock may be had all in one tone for those who so desire it,—in navy, bisque, or taupe.

The large mushroom hat which accompanies this dress shows an interesting combination of patent leather and gunniburl, which is a sort of velours cloth, but is of lighter weight and has more of a lustre and nap than velours. The high crown is of the patent leather, and the wide gunniburl brim is closely stitched and bound with patent leather.

EVENING FROCKS HAVE SLEEVES

Before the formal winter season begins, one needs a fresh evening frock. This type of gown feels the influence of conservatism more than any other form of dress, which is natural, since it is the peculiar expression of social tendencies. Sleeves, which in the past few seasons have been a negligible part of evening gowns, are now very much in evidence, as appears in the model sketched at the lower right, on page 90, which would be an excellent choice as it is not too formal; this gown may be had in black, cream, or dark blue point d'esprit—a material always becoming and youthful. The bodice is drawn across in a soft surplice, and a note of colour is given by the square of beaded net embroidered in rich blue, green, and coral. The skirt of graduated ruffles gives the narrow effect at the bottom which is so much desired.

One of the smartest dresses shown this season is that at the lower left on this page. The sleeves are long and tight fitting, while the unbelted straight front has its fulness held in at the back by wide black satin ribbon, which ties in soft loops at one side, and is finished with long silk fringe. The jumper is of bisque chiffon velvet banded with kit cony, but the dress would also be very smart in all black. Collars are no longer necessary, for a fold of the material and a bit of net or chiffon effectively break the severity of the square neck-line. The skirt is of brown satin generously pleated, but falling in the approved straight silhouette, as far as the hem. A Georgette crêpe waist that is essentially feminine, is sketched at the left of the middle of this page. The wide fichu collar has fine picot ruchings of the material, and the blouse is laid in deep pleats set on a narrow shoulder yoke, which is outlined with hemstitching.

Sketched with this waist is a large mushroom hat which becomes even smarter when trimmed with a black and white pheasant quill around the crown. The hat, which is of black velours, has a black grosgrain band tied in a tailored bow at the front.

EVEN TAILORED WAISTS HAVE VARIETY

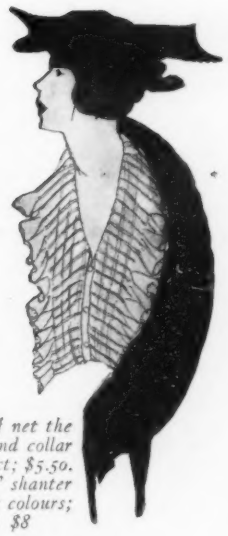
At the right of this blouse is a simple one of crêpe de Chine with a regulation sailor collar. The collar is finished with hemstitching which is continued down either side of the double row of pearl buttons, and deep box pleats give a generous fulness. This model may be had in all beige, flesh, or all white crêpe de Chine.

Velours hats will be smart, as well as those of cloth and the one sketched with this waist is particularly good for country wear. The tan velours is soft and silky, and the brim slightly shades the eyes, while chenille flowers in soft browns and greens are embroidered around the crown.

The tailored waist need no longer be monotonous in design, for each year brings forth a new and smart variety. The waist sketched below the two described has a lustrous satin collar which contrasts effectively with the soft crêpe de Chine of which the waist is made, and ties in a loose knot which gives the blouse a distinct individuality. The long shoulder seam is accentuated by cording, while round pearl buttons form the fastening and hold the turned-back cuffs in place. The waist may be had in all flesh or all white.

Velvet of the new colour, Java—a dark brown with a suggestion of taupe—forms the hat which is shown with this waist. The brim is twisted so as to give the hat a jaunty air, and dark greenish brown

(*Continued on page 168*)



In this guimpe of net the tucking of vest and collar gives a plaid effect; $5.50. The velvet tam o' shanter comes in different colours; the price is $8

This Georgette crêpe waist has a ruffled fichu collar and the blouse itself is laid in deep pleats; $5. The mushroom hat is trimmed with a black and white pheasant quill; $16

A satin collar contrasts with the crêpe de Chine of this waist, which is either in flesh or white; $5. The hat is of Java velvet with lacquered leaves of greenish brown; $20

This dress has its jumper of bisque or black chiffon velvet banded with kit cony. The skirt and the ribbon at the back of the jumper are of brown satin; $68.50

Petuna, hand-embroidered in dots and eyelets, fashions this set; $2.75; collar, $1.75. The black velvet hat has motifs done in cobalt blue on its brim; $18

Deep box pleats give fulness to this crêpe de Chine waist, which has a sailor collar; $5.75. The hat of tan velours has chenille flowers embroidered around the crown; $18

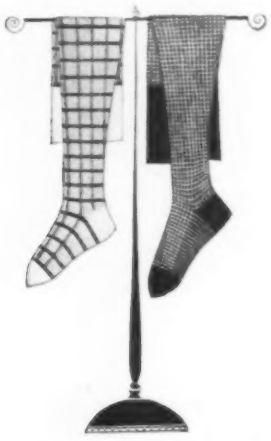
The "pettibocker" gives to women the freedom of bloomers while preserving the appearance of an underskirt. In jersey silk, price, $10; in lighter grade, $5.50

THE "LAST" IS FIRST IN AUTUMN FOOTWEAR

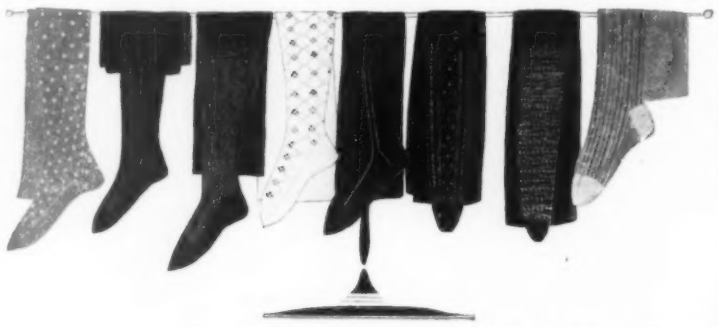
Slim and Squared at the Tip is the New Last; Black Satin Is Combined with Patent Leather for Afternoon and the Walking Boot Favours Military Heels

As has perhaps been said, it is the unexpected that happens. Ever since the beginning of the war in Europe, the prices of shoes have steadily advanced. Last spring, when the bootmakers announced the sums they were compelled to ask in exchange for their wares, women gasped, and when these same bootmakers calmly told us that we would probably be obliged to pay even more for our footwear this autumn, a state of mild panic ensued. Walking seemed likely to become one of the most extravagant of pastimes, to be indulged in only by those of unlimited means, while the woman of limited income must needs travel about in her motor, to the economic end of saving her shoes.

When this country actually entered the war and young America set forth in boots and puttees to fight our battles, we naturally expected dire effects on the market for autumn boots. Great is our surprise, therefore, to discover that prices are no higher than last spring and that in some instances they are even a trifle less. Just why this is, it is difficult to fathom, but at this moment, when wool costs fabulous sums and silk prices are soaring, the fact that one important item of apparel has not risen in price is a matter to be accepted in a spirit of unquestioning thankfulness, and taken advantage of.



Some ingenious manufacturer in these days of war scarcity has thought of silk-plated stockings for sports. These are they, silk without and lisle within, from Altman



Wool stockings for sports are sensibly lighter. Silk stockings show use of open-work and embroidery. Left to right, wool sports stockings; blue silk striped lighter blue; black silk, open-work; white silk with design in blue, black, and yellow; black silk, open-work clock; black silk, open-work and embroidery; same, blue and gray striped silk; from Peck and Peck

THE NEW FRENCH-ENGLISH LAST

The new boots for autumn are exceedingly good looking. The most attractive of them are conservative in both cut and colouring. Quite the most interesting feature of the autumn boot fashions is the development of a new last which is a combination of an old English and an old French last and which is very graceful and smart. In its more exaggerated form, this last is illustrated at the left in the sketch at the lower right on this page. This drawing shows a new pump with a high slim heel, this is a very good model for formal afternoon wear. The outline of the sole of this pump, shown at the left of the pump itself, gives a clear idea of the general lines of this new last. At the right in the same drawing is a boot of very dark reddish brown leather; this boot has a military heel, and lines of stitching simulate a wing tip. Below the shoes in this sketch are illustrated some interesting shoe buckles. The large oblong buckle is of cut steel; the two buckles, one to the right of it and the other below it, are of hammered silver, and the little rosette-like buckle at the right of them is made of gold wire. The latter is very attractive on a satin slipper or on a slipper of gold cloth.

In the illustration at the lower left on this page are shown slippers which give a different interpretation of this same French-English last. This last is exceedingly long and slim, but, instead of ending in a sharp point, it is cut squarely across the very tip. The lines of these slippers are more conservative than those of the patent leather pump, and the squared tip is little emphasized, but they are very graceful and distinctive. The slipper at the left, which is of black satin, has the back and the heel of plain satin and the vamp delicately brocaded in the same color. The slipper at the right is a combination of dull silver and gold brocade. The designs consist of irregularly shaped squares put together seemingly in a haphazard fashion and outlined in black. A slipper like this may be worn with a gold or silver gown or with a gown of almost any colour, or of black or white.

Many women have now adopted the English fashion of Oxford ties and gaiters for morning wear. A more formal morning boot is that in black leather and faun cloth, at the right. The low-heeled leather boots in the middle are for tramping; these shoes and all others, except those at lower right, from Cammeyer

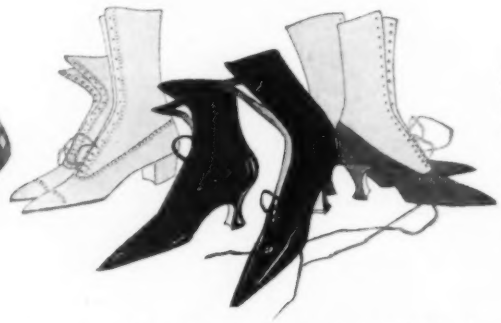
OF SATIN AND PATENT LEATHER

The shoes in the foreground of the sketch at the bottom of the page, in the middle, are made on the same last as the slippers just described; these shoes are a decided novelty. They are of patent leather with black or satin uppers; they may be entirely of gray satin. Black satin shoes for afternoon wear will prove extremely smart if accompanied by just the right sort of gown and if the feet of the wearer are slim and pretty. At the left in the same sketch is shown a walking boot of Russia calf with a military heel. There is a tendency towards leather heels this season, that is to say towards military and Cuban heels, which are built up of leather and are, of course, the comfortable and correct types of heel for walking. The Louis XVI heel, usually of wood covered with leather, is suitable only for house wear or when driving. A shoe for wear with afternoon dress is sketched at the right in the illustration at the bottom of this page, in the middle. The colour is taupe, and the vamp and counter of the shoe are of glazed kid,

(Continued on page 128)

These riding boots, though of that variety known as "soft top boots," have good wear-resisting quality and will keep their shape beyond the most sanguine expectations

New evening slippers show a modified form of the new last, in which the squaring of the tip is barely perceptible. The slippers at the left are of black satin; those at the right, of silver and gold brocade



For afternoon wear, there is a new boot which is of black satin and patent-leather or all gray satin. The afternoon boots at the right are of taupe leather and glazed kid. The walking boots are of calf

A very smart patent leather pump for formal afternoon wear shows the unmodified form of the new last, very long, slim, and square-toed. Buckles and a brown leather boot also appear; from Hanan

VOGUE PATTERN SERVICE

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LONDON, E. C., ENGLAND: Rolls House, Breams Building

Coat No. T3979; Skirt No. T3980. On a coat which features the raglan sleeve, the back is cut in one with the belt and commodious pockets

Coat No. T3969; Skirt No. T3970. Now that some of the suit coats are longer, they can be made of velveteen or duvetyn and worn with frocks

(Right) Coat No. T3913; Skirt No. T3914. In tweed or cravanette the serviceable norfolk is a favourite, especially if cut with the new straight line

(Left) Coat No. T3967; Skirt No. T3968. The straight back, as well as the new collar, is a noteworthy feature of this long-coated suit

Note.—Complete description of all patterns will be found on pages 130 to 140

(Right) Coat No. T3916; Skirt No. T3917. The open side panel, the novel treatment of the fulness, and the collar, are to be noted

Coat No. T3941; Skirt No. T3942. The waistcoat is a feature of the autumn suit, and this one may be of either contrasting or matching material

Coat No. T3937; Skirt No. T3938. This suit has a straight front and the peplum has a second trimming line to give the effect of two peplums

Coat No. T3939; Skirt No. T3940. A novel idea is to have the pocket inserted and faced with velvet which will contrast in color with the suit

Coat No. T3987; Skirt No. T3988. The belt and underarm are cut in one section, resulting in a slim and becoming line

Note.—Complete descriptions of all patterns will be found on pages 130 to 140

(Left) Coat No. T3762; Skirt No. T3763. A way to achieve pockets is to cut them in one with the side sections and turn them up

(Right) Coat No. T3551; Skirt No. T3552. The unbroken line of the front panel of this coat ensures a tall slender silhouette

Coat No. T3684; Skirt No. T3685. Checked tan and blue duvetyn, combined with plain duvetyn, fashions this suit

THE UNDIMINISHED VOGUE OF FUR AND THE PERSISTENCE OF POCKETS RECONCILE WOMEN TO THE RIGOUR OF WINTER

Frock No. T3965. The belt and the tunic of this coat are cut in one piece to ensure narrow hips; the skirt is straight

Frock No. T3960. This frock has the lines of the redingote, and is particularly smart for duvetyn in gray with blue satin

Frock No. T3930. For greater variety, two unusual collar designs, equally becoming, are included in dress pattern

Frock No. T3945. Over the black satin underdress of this frock is a blue serge overdress cut in one with the tunic

SIX WAYS, AND EACH A SMART WAY, TO ACHIEVE THE STRAIGHT SILHOUETTE ARE REVEALED IN THESE ONE- AND TWO-PIECE FROCKS FOR AUTUMN

Note.—Complete descriptions of all patterns will be found on pages 130 to 140

Waist No. T3918; Skirt No. T3919. A smart basque is in black satin and has a trimming of quilted machine-stitching

Frock No. T3972. This satin frock has machine stitching for trimming, and the belt is cut in one with the front gore

AUTUMN FROCKS ARE OF SERGE, DUVETYN, OR SATIN, USED SEPARATELY OR IN COMBINATION, WITH CLEVER GIRDLES AND VESTS

Frock No. T3923. A black satin frock has an ivory velvet collar and its surplice front is bound with ivory velvet

Frock No. T3922. A back as interesting as the front and the deep vest effect make this frock an exceptional one

Waist No. T3985; Skirt No. T3986. A coat frock with a separate coatee and a panel skirt is distinctive

Waist No. T3925; Skirt No. T3926. This is a coat frock with the strap fastenings of the coat cut in one with the side fronts

Frock No. T3864. The side gores of this gown, cut in one with the belt, ensure the narrow slim silhouette

Waist No. T3983; Skirt No. T3984. A new way to cut a kimono waist in one with the girdle is shown here

Note.—Complete descriptions of all patterns will be found on pages 130 to 140

Frock No. T3943. This one-piece frock slips conveniently on over the head and features a new type of collar and belt

Frock No. T3920. The one-piece side draperies of this chiffon afternoon frock are attached at the waistline and faced with satin

Frock No. T3973. This currant coloured duvetyn frock has an underdress of Georgette crêpe several shades lighter in plaid design

Frock No. T3962. A black satin frock has its front and its back panel of chiffon, with motifs of the tiniest of jet buttons

MORNING FROCKS ARE OF SERGE OR DUVETYN

CRÊPE, VELVET, OR SATIN FASHION FROCKS FOR TEA

(Right) Frock No. T3921. In this frock of slate gray satin the overbodice is of dull blue velvet, with a touch of steel bead embroidery

(Left) Frock No. T3971. The frock proper may be of velvet, the set-in panels of satin, and the collar of ecclesiastical embroidery

Waist No. T3931; Skirt No. T3932. This serge frock boasts a skirt with pockets cut in one with the front gore, and a separate waist

Note:—Complete descriptions of all patterns will be found on pages 130 to 140

ALL THESE MODELS ARE MORE OR LESS BELTED

A COMBINATION OF COLOURS IS EASILY EFFECTED

Waist No. T3792; Skirt No. T3793. The overblouse is of velvet, and the underblouse of chiffon, with a skirt of satin

Frock No. T3721. A one-piece frock which is intended for jersey or satin, is somewhat belted and slips on over the head

Note.—Complete description of all patterns will be found on pages 130 to 140

Frock No. T3989. A version of the redingote is cut with the blouse and long tunic in one piece to simplify its making

Frock No. T3776. When the front is cut in one piece and the back in another, it ensures few seams and a youthful air

Frock No. T3425. The sole trimming on a morning frock of serge may be a line of nickel buttons and a satin collar

Waist No. T3564; Skirt No. T3565. A frock of gray duvetyn may have its belt, collar, and pocket facings in blue

Waist No. T3947; Skirt No. T3948. A frock with a Tuxedo collar has the one-piece skirt hung from a two-piece yoke

THE SHOPPING FROCK MAY BE OF WOOL

CLEVER BELTS AND POCKETS ARE SHOWN

Frock No. T3924. This one-piece frock, which has very few seams, combines two good lines,—raglan sleeve and surplice bodice

Frock No. T3944. A youthful line is assured this frock by the row of buttons and the waist-line marked by the narrowest of belts

Frock No. T3950. For a blue serge frock, with a black satin skirt, a touch of chenille embroidery makes an attractive trimming

Note.—Complete descriptions of all patterns will be found on pages 130 to 140

Frock No. T3545. To simplify its making the waist of this frock is cut sufficiently long to turn up and supply the necessary pockets

Frock No. T3992. This one-piece frock for duvetyn, with sleeves and side-pleated gores of satin, has an unusual collar

Frock No. T3952. The waistcoat and sash of this frock are cut in one piece; the blouse may be of contrasting material

Frock No. T3949. A frock of Burgundy duvetyn has a second belt to hold in place the fulness of the fashionable long tunic

CIRCUMSTANCES MAY SEND US OUR FRIENDS, BUT THANK HEAVEN WE CAN CHOOSE OUR FROCKS; HEREWITH IS VARIED CHOICE

Waist No. T3768; Skirt No. T3769. A two-piece version of the slightly draped skirt continues to be much favored

Waist No. T3928; Skirt No. T3929. The collar and fitted vest are cut in one; the pockets are attached to the skirt

Waist No. T3770; Skirt No. T3771. A frock that is fashioned with separate waist and skirt has trimming that simulates a one-piece frock

Waist No. T3729; Skirt No. T3730. On a two-piece frock of duvetyn the skirt-yoke and side draperies may be of satin; it is 2⅛ yards wide

(Right) Frock No. T3981. A one-piece frock of serge may have a waistcoat

Note.—Complete descriptions of all patterns will be found on pages 130 to 140

(Left) Frock No. T3982. A pleated frock of serge or crêpe is always found to be serviceable and smart

(Right) Frock No. T3951. Both the neckline and the unbroken line of the tunic give a straight youthful line

Frock No. T3990. A coat dress of duvetyn has a shirred cape effect that marks it as one of the season's new models

Frock No. T3621. A taupe velvet frock may have a tucker of soft old lace and a touch of taupe fox

Frock No. T3991. This frock features clusters of box pleats, and has a coatee effect and a peplum back

Frock No. T3808. Over a raspberry satin frock are hung panels of chiffon, lightly embroidered in raspberry

FROCKS FOR THE TEA HOUR OR FOR INFORMAL

DINNERS MAY BE OF CHIFFON, SATIN, OR VELVET

Waist No. T3784. Skirt No. T3785. The overdress of chiffon may be hand-smocked or shirred over a narrow satin underskirt

Note. — Complete descriptions of all patterns will be found on pages 130 to 140

Waist No. T3801. Skirt No. T3802. On an informal dinner frock of silver tissue, the chiffon overdress may be gray

Waist No. T3841. Skirt No. T3842. A black satin frock is hung over white chiffon and has panels of black satin faced with cord

Frock No. T3915. The apron panel of the frock may be of ivory coloured velvet, the lace underskirt and cape of deep écru Chantilly lace

Waist No. T3619; Skirt No. T3620. Over a satin foundation are a full overskirt of tulle and panels of soft satin, faced

Frock No. T3933. A one-piece frock that is easy to make has an overdress of satin which is cut in one piece and then doubled back upon itself

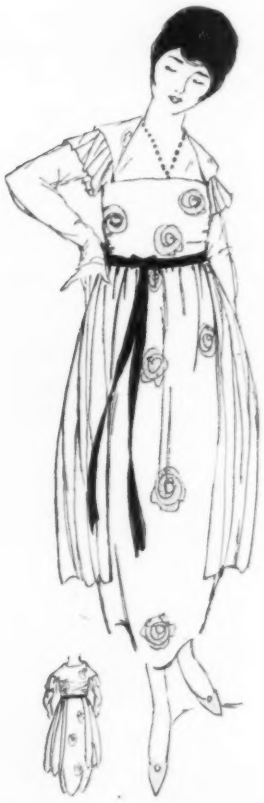
THE AUTUMN WARDROBE MUST COMPLETE ITS QUOTA FROM THE RANKS OF EVENING FROCKS

Note.—A complete description of these patterns will be found on pages 130 to 140

Frock No. T4007. The unbroken line is a becoming feature of the back of the smart evening frock

Frock No. T3699. A metal-brocaded frock with a narrow silhouette may have an overdress of metal lace

Frock No. T4008. This one-piece frock features the back of the bodice cut in one with the tunic



Waist No. T4005; Skirt No. T4006. They tell us that the V neck will be much worn this winter

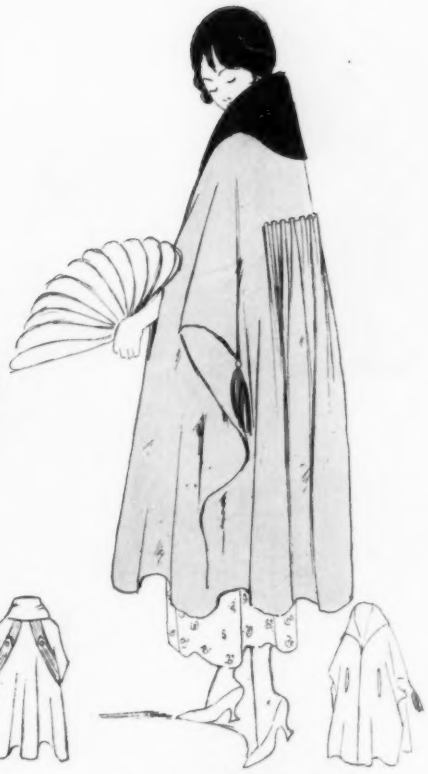
DAY COATS AND EVENING COATS AND COATS THAT DO DUTY FOR BOTH, MAY BE ACHIEVED IN FEW PIECES

Note.—A complete description of these patterns will be found on pages 130 to 140

Coat No. T3747. An evening wrap cut in two pieces has a shoulder-yoke and upstanding collar which are cut in one

Coat No. T3966. Such a wrap as this is one that will do duty for both afternoon and evening, if made of velvet or duvetyn

Coat No. T3550. This model boasts a deeply crossed fastening that ensures warmth, and a comfortable convertible collar



Cape No. T3663. A velvet evening wrap is easy to make when the side-front draperies and back yoke are cut in one piece

Coat No. T3873. Both the collar and cuffs, as well as the belt, may be of moleskin on a coat of Burgundy velvet

Coat No. T3661. A currant coloured duvetyn coat may have a belt of steel gray duvetyn and a faced collar

Coat No. T3874. A model that features the straight and narrow silhouette has also interesting cuffs and a belt

Coat No. T3872. On a coat of gray velours de laine, the facings of the collar are of dark blue velours de laine

THE SEPARATE SKIRT MAY BE MADE WITH A HIP YOKE; OVER-BLOUSES, BOTH SHORT AND LONG, ARE MUCH IN FAVOUR

Note:—Complete descriptions of all patterns will be found on pages 130 to 140

Blouse No. T3662. A blouse of black velvet may be banded in jet and worn with black or white sleeves of chiffon

Blouse No. T3677. The blouse proper may be of duvetyn, with sleeves of crêpe or chiffon

Blouse No. T3514. A kimono-cut blouse has a peplum cut in one with the blouse

Blouse No. T3885. The raglan sleeves and the set-in vest make this a distinctive blouse

Blouse No. T3681. A blouse for duvetyn, with bands and buttons of satin, to be worn over a narrow satin skirt

Skirt No. T3917

Skirt No. T3914

Skirt No. T3968

A one-piece skirt has attached pockets that may be omitted if preferred. A two-piece skirt is seamed on the hips and its set-in pockets are faced. A skirt with a plain panel back and front has a hip yoke on the sides

Skirt No. T3070

Skirt No. T3942

Skirt No. T3940

The belt arrangement, as well as the hip yoke at the back, are to be noted on the first skirt. A one-piece skirt hangs from a hip yoke cut in one with the belt. On the third, belts hold in the fulness at the hip-line

Blouse No. T3829. Silk or wool jersey may be combined effectively with a satin collar, belt, and pockets in the same colour

Blouse No. T3811. This blouse slips on, and its edge extends over the high-waisted skirt with which it is to be worn

Blouse No. T3740. A heavy China crêpe is consistently trimmed with bands of Chinese embroidery, in harmonizing colours

Blouse No. T3629. In slate velvet, over a chiffon blouse of blue, this blouse might be worn with a skirt of blue satin

(Below) Blouse No. T3978. A new collar which is slightly gathered, proves how very becoming the round neckline may be made

(Below) Blouse No. T3961. The collar and yoke effect may be of satin or crêpe, the sleeves and lower section of Georgette crêpe

Blouse No. T3963. Hand-run tucks make an effective trimming on a simple blouse that may be worn with a morning suit

Blouse No. T3639. To simplify matters, the peplum and blouse may be cut in one, and the trimming may be applied bands

THERE ARE MANY NEW BLOUSES; SOME ARE FRANKLY SEPARATE BLOUSES, — OTHERS SIMULATE THE ONE-PIECE COSTUME

Blouse No. T3959. The upper section of the blouse may be of velvet, the lower section of satin

Descriptions of patterns on this and the following pages will be found on pages 130 to 140

Blouse No. T3833. This is one way to cut a collar and set in a diminutive vest on a blouse

Skirt No. T3953

Skirt No. T3955

Skirt No. T3958

Over a one-piece skirt is worn a fitted yoke, cut in one with the straight front and back panels. Pockets may be achieved in a new fashion, by cutting them in one with the lower section of the skirt. A two-piece skirt combines materials

Skirt No. T3956

Skirt No. T3954

Skirt No. T3957

Over a straight two-piece underskirt is hung a tunic cut in but three pieces. On the second skirt, wide pleated panels are inserted to ensure the straight silhouette. The third is a skirt which, with a separate blouse, gives the effect of a costume

SIMPLE BLOUSES FOR MORNING WEAR DO NOT LACK AN INDIVIDUAL AIR

SEPARATE SKIRTS ARE MANY AND VARIED, AND AS SLENDER AS POSSIBLE

Blouse No. T3680. The pleats on this chiffon blouse are pressed, not stitched; the embroidered motif is worked in beads

Blouse No. T3489. The vest, collar, and cuffs may be made of satin or of velvet; the blouse and long sleeves of chiffon

Blouse No. T3586. The lower section of the blouse is cut in material which will contrast with that of the upper section

Blouse No. T3664. A blouse that may be conveniently opened at the front or at the back

Note.—Complete descriptions of all patterns will be found on pages 130 to 140

(Left) Blouse No. T3589. Several lines of hemstitching are all the necessary trimming on a well-cut simple blouse

Blouse No. T3904. Since the high collar and jabot are detachable, this blouse may have a variety of neck trimmings

Blouse No. T3834. The set-in hand-tucked vest is a feature of this linen or satin blouse

(Right) Blouse No. T3450. The separate surplice collar may be effectively trimmed with a fancy stitch worked in chenille

Blouse No. T3665. The set-in vest is slashed deep enough to allow the blouse to slip on and off over the head

Skirt No. T3140

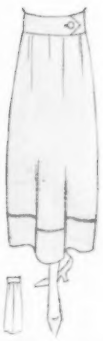
Skirt No. T3818

Skirt No. T2499

The two-piece skirt which is hung from slightly shirred hip sections measures two and a half yards. Set-in side gores merely suggest the extended hip-line. A three-piece skirt opens at the center front and has a width of two and a half yards

Skirt No. T3817

Skirt No. T3819



Skirt No. T3938

On the first skirt the front gore is cut in one with the belt and pockets; the pockets are then turned back. Side panels are slightly shirred on a skirt measuring two yards at the lower edge. The third skirt is an example of simple smartness

Blouse No. T3669. The adjustable collar is faced to make it equally becoming when worn high or low

Blouse No. T3946. An overblouse is becoming in either black satin or duvetyn; it is worn with a narrow straight skirt

Blouse No. T3934. Bands of lace or embroidery and the tiniest set-on folds serve as ample trimming

THE SOFT MATERIALS OF AUTUMN ARE SUITABLE FOR THESE SIMPLE BLOUSES AND SKIRTS

Blouse No. T2880. A becoming and adjustable collar may be cut in one with the fronts of the blouse

Note.—Complete descriptions of all patterns will be found on pages 130 to 140

Blouse No. T3935. A blouse that slips on over the head has a belt to adjust gracefully its fulness

Blouse No. T3936. Front and back are cut all in one with the shaped peplum. The blouse slips on

Skirt No. T3667

Skirt No. T3884

Skirt No. T3668

Skirt No. T3687

Skirt No. T3869

Skirt No. T3775

A one-piece skirt may be hung from a two-piece yoke which has pockets; it appears at the left of the sketch. The second from the left is another skirt with a yoke. The front gore and cartridge pockets of the third skirt are cut in one piece

A two-piece skirt may have pockets attached at the belt. The second skirt shows a way to use checked and plain blue serge on a skirt measuring 1⅞ yards. The simplest way to accomplish the draped skirt is to cut it and seam it on the hips

Frock No. T4002. A frock of serge or velours de laine may be belted in suède and then trimmed with buttons

Frock No. T3879. A frock of gray duvetyn with a back which is cut in one piece is doubly collared in dark blue ruffled organdy

Coat No. T3906. A serviceable twice-belted top coat features the contrasting pocket facings and a new way to fasten a collar

Frock No. T3994. A school frock of serge has convertible collar and commodious pockets to recommend it

THERE MUST BE CHIC YET DIGNIFIED SCHOOL FROCKS

FOR THE GIRL OF TWELVE TO EIGHTEEN YEARS

Note.—Complete descriptions of all patterns will be found on pages 130 to 140

Coat No. T4000; Skirt No. T4001. Dark blue duvetyn may have skirt and coat trimming of checked duvetyn

Waist No. T3880; Skirt No. T3881. A coat dress is attractive in serge and may be worn over a separate blouse

Coat No. T3651; Skirt No. T3652. Homespun or tweed prove both smart and serviceable for the Norfolk suit

Frock No. T3997. A one-piece frock has the side gore and kimono sleeve cut in one and is doubly belted in front

Waist No. T3658; Skirt No. T3659. A two-piece serge frock has an over-blouse embroidered in red soutache braid

Waist No. T3653; Skirt No. T3654. A separate waist and skirt may be made to simulate a frock by cutting collar and trimmings in one

Blouse No. T3905. A formal blouse may be made of gray duvetyn and embroidered in dull blue and girdles in dull blue satin

THE GIRL OF FROM TWELVE TO EIGHTEEN MAY FIND HERE A SCHOOL OR PARTY FROCK

Note.—A complete description of these patterns will be found on pages 130 to 140

Waist No. T3882; Skirt No. T3883. This dance frock may be of net, with a suggestion of drapery given by picot ribbon about the hips

Frock No. 4004. The frock of duvetyn or serge, embroidered in chenille, has a guimpe of tub satin or of sheer organdy

Frock No. T3998. Over a one-piece frock of chiffon or Georgette crêpe may be worn the separate coatee of satin or velvet, with fringed ends

Frock No. T3995. A one-piece frock simulates a two-piece frock suitable for Georgette crêpe and crêpe de Chine or the two materials combined

Frock No. T4003. A one-piece frock of blue serge may have a yoke and panels of blue and white checked serge and a trimming of black silk braid

Frock No. T3876. A one-piece frock with a tan duvetyn over-blouse has sleeves and the lower portion of duvetyn, checked in chocolate brown and tan

Combination No. T3976. A combination with closed circular-cut drawers has a camisole in surplice effect

Brassière No. T3974. Petticoat No. T3975. This petticoat is hung from a yoke; the brassière is suitable for evening wear

Combination No. T3646. A two-piece combination which is pleated is cut with the fold of the material at the lower edge

IN THESE DAYS OF SIMPLE GOWNS, SIMPLE UNDERWEAR FOLLOWS SUIT

(Right) Combination No. T3899. A combination open at either side of the centre front is slipped on over the hips

(Left) Combination No. T3900. Making an open combination fitted at the top eliminates the necessity for a brassière

Note.—Complete descriptions of all patterns will be found on pages 130 to 140

Combination No. T3977. This pattern includes the well-fitted brassière and convertible drawers

(Left) Combination No. T3148. This one-piece combination cut with the fold of the material at the lower edge has the fulness drawn in by beading at the waist-line

Combination No. T3272. This envelope chemise has the front and back panels cut in one

Child's Frock No. T3887. The material is serge, and the colour scheme is blue and white; collar and cuffs are of organdy

Child's Frock No. T3871. A play frock is equally becoming with or without the pointed collar, which matches the pockets

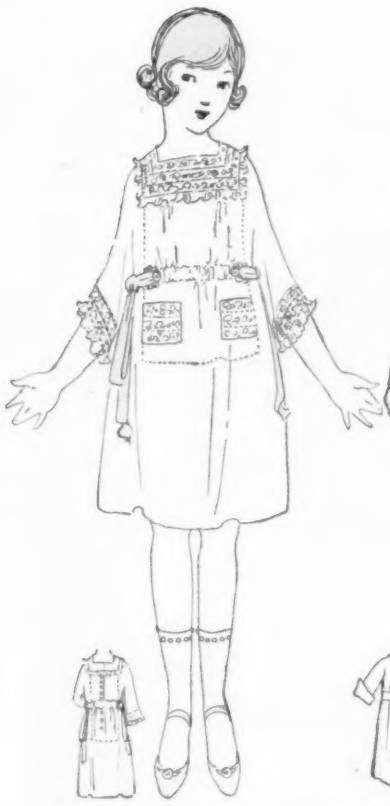
Child's Undergarments No. T3570. A brief petticoat may be buttoned to this one-piece combination; both are lace-trimmed

Child's Frock No. T3888. Pockets are cut in one with the front and back sections and side seamed

NINE OF THE MOST BEWITCHING LITTLE FROCKS IMAGINABLE HAVE BEEN DESIGNED FOR THE PLAY HOURS AND SOCIAL AFFAIRS OF OUR VERY YOUNGEST SET

Child's Frock No. T3886. Another example of the convenient slip-on play frock has a shirred guimpe

Note.—Complete descriptions of all patterns will be found on pages 130 to 140



Child's Frock No. T3896. A party frock may be of crêpe de Chine and trimmed with Valenciennes lace

Child's Frock No. T3783. The front panel of the frock and the odd belt are cut all in one piece

Child's Frock No. T3379. Yoke and sleeves are cut in one piece, and the skirt attached in another

Child's Frock No. T3889. A one-piece play frock has its fulness smocked to hold it in place

Child's Frock No. T3897. The frock slips over the head; with it is included the separate guimpe

JUST BECAUSE ONE IS YOUNG, IT IS NOT TO BE THOUGHT THAT ONE IS NOT PRACTICAL; THESE PATTERNS ARE SELECTED WITH AN EYE TO SERVICE

Note.—Complete descriptions of all patterns will be found on pages 130 to 140

Child's Coat No. T3908. A coat that flaunts the new straight silhouette is fashionably belted only in front

Child's Coat No. T3890. A top coat of tweed may be worn by either the small boy or his sister

Child's Coat No. T3477. A plaid play coat may have collar and cuffs of some washable material

Child's Coat No. T3910. A coat of gray duvetyn may have pockets, collar, and cuffs faced with blue

Child's Coat No. T3911. The fulness is adjusted with tiny tucks, and the side-pockets are achieved in a new way

Child's Coat No. T3117. A top coat of tweed or cravenette has commodious armholes and pockets

Child's Coat No. T3909. The child's cape of cravanette has a serviceable and cape-like hood

Child's Coat No. T3907. A duvetyn coat may be belted with velveteen and have bound buttonholes

Child's Coat No. T3486. This top coat of dark blue duvetyn may have a gray cape collar and cuffs

Child's Suit No. T3893. This is equally serviceable as a suit or as a dress, of serge, crêpe or duvetyn

HEALTH IN PURE SOUP

the soup of the epicure

Soup in every judicious menu

Dietetic experts agree upon the value of well-made soup.

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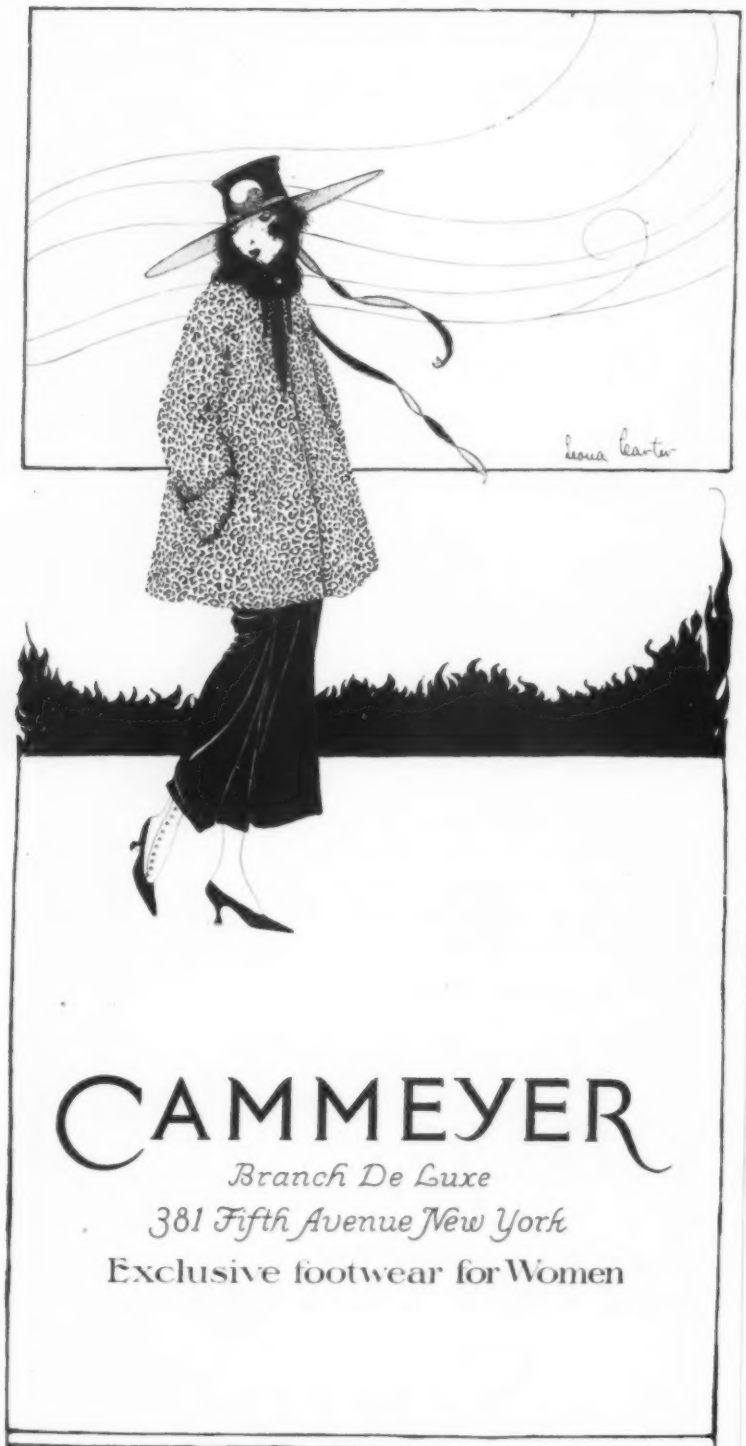

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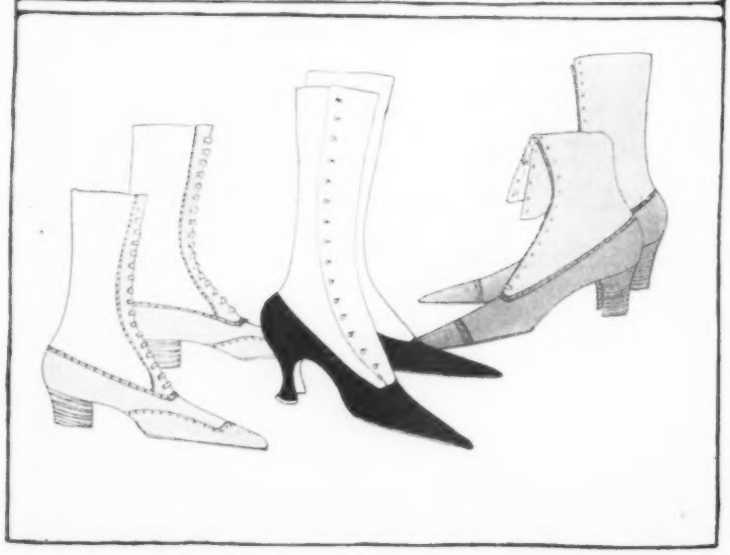

WHAT THEY READ

THE MAN WHO SAW AND OTHER POEMS, by WILLIAM WATSON, consists of the author's verses inspired by the great war. A preface of four pages proves that Mr. Watson has the gift of prose expression usually vouchsafed the poet. As to the poem that gives title to the volume, it is a piece of rarely sonorous blank verse, majestic in movement and often noble in phrase, honoring Lloyd George. The line that says of a famous Welsh mountain that it "receives the confidences of lonesome stars" perhaps owes something to a still finer line in Coleridge's "Hymn Before Sunrise in the Valley of Chamouni," a poem for which Coleridge was in turn indebted to a young German poet. Many of the sonnets in this volume show distinguished skill in that difficult form, and a few of them have great beauty. As usual, Mr. Watson is strong in comminatory verse, as, for example in a really powerful sonnet on the Kaiser and in "The Kaiser's Dirge," which is hardly good enough as poetry to excuse its tone of ferocious hatred. Perhaps Mr. Watson would have done well to take a friend's advice to omit the sonnet in which he hails Alfred Harmsworth (Lord Northcliffe) as worthy to stand by Alfred Tennyson and Alfred the Great. A few other numbers would have been proper subjects for a deleting blue pencil, but as a whole this volume fully vindicates Mr. Watson's claim to distinction as a poet. (New York: Harper and Brothers; $1 net.)

TALES, PLAIN AND HIGHLY COLOURED

THE LADY WITH THE DOG AND OTHER STORIES, by ANTON CHEKHOV, as translated by CONSTANCE GARNETT, is the second recent volume of the Russian realist's short fiction to reach American readers. These tales, even more distinctly than those in the earlier volume, are carefully detailed sketches, without plot, sometimes without progression, pitilessly realistic in their pictures of provincial life in all its dullness, yet touched with idealism, and distinguished by a sort of acid humor. The tale that gives title to the volume is one of illicit love which attains dignity from its genuineness and fervor. "A Doctor's Visit" has more than a trace of liberal propagandism. "Ionitch," one of the longest of the stories, is a perfect picture of provincial society, rich, comfortable, dull, without ideas or ideals. The humor of it is mordant. "The Husband" is an astonishing study of malicious stupidity and tyranny in married life. There is great variety in these tales, but they all have in common the mirror-like quality of reflecting life pitilessly and without comment, though most of the time one feels the undertone of the author's human sympathy and realizes that he is far from being a mere pessimist. One has a sense of getting close to the truth in everything that Chekhov writes. (New York: The Macmillan Company; $1.50 net.)

THE ECHO OF VOICES, by RICHARD CURLE, comes with a not too strong commendation of the author from Joseph Conrad, a quotation from whom appears on the title page of the volume. There are eight stories here of unequal merit, not stories likely to catch the popular taste, but stories the best of which seem to promise that the author, should he keep on trying to please himself rather than to catch the ear of those who habitually buy best sellers, may one day be sure of an audience fit and not too few. The first story, like all of the others, shows the author's gift for minutely realistic depiction of manners and character, though some of its psychology is not entirely convincing. On the whole, it is the weightiest tale in the book, though some others, conspicuously "Monsieur Clavel," "Down Deep," and "Nineteen," are likely to be held more successful. "General Service" is dull and unmoving, though the author intended to give it pathos. "Midnight" is certainly the least attractive of the stories. Mr. Curle has an engaging narrative style, free from pretence or spectacular exhibitions of force, but now and then deficient in the nicest care. For example, why does he write "His brain worked along narrow lines," since a line is without breadth or thickness? Again, why does he say "The Devil was a real individual to Mr. Barker," when "a real person" would have been far better? Although there is something of Mr. Conrad in these tales, they are essentially original in style and treatment and new in subject. (New York: Alfred A. Knopf; $1.50 net.)

THE DEFINITE OBJECT, by JEFFERY FARNOL, is mere romance, Dickens revivified, so to speak, and his method applied to persons and scenes on the East Side of New York. Unfortunately, the story reads like a cinema melodrama. There is an impossibly languid young millionaire, and there are also his equally impossible English butler and a miscellaneous crew of East Side roughs and toughs who speak a fearsome dialect of the Bowery and show extreme devotion to the impeccable sister of one young comrade. Into this strange company the young millionaire is introduced by one of the gang, whom he finds in his apartment after midnight and persuades, with a revolver, to be good. Once made free of Hell's Kitchen, the young millionaire goes in for a variety of things and comes triumphantly through many adventures, ending with one unlucky affair that proves the source of his happiness. If you like the light that never was on land or sea, by all means let Mr. Farnol lead you through the strange adventures of the millionaire young man in search of that which gives title to the volume, but if you have outgrown the "Come, let us make believe," age and if, even in your most credulous moments you demand truth rather than fiction at the hands of a novelist, read something else. (Boston: Little, Brown and Company; $1.50 net.)

(*Continued on page 116*)

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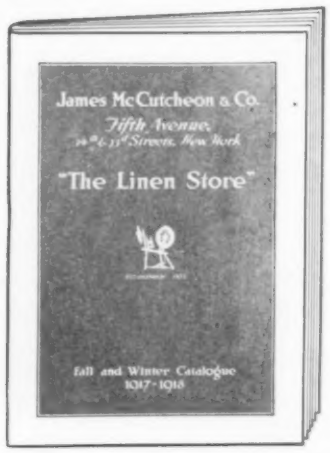

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WHAT THEY READ

(*Continued from page 114*)

CRIMES OF CHARITY, by KONRAD BERCOVICI, comes with a sympathetic introduction by John Reed, which is marred by the silly and contemptuous assertion that patriotism is an institution of the rich. Mr. Bercovici's book is an attack upon organized charity in a set of sketches which have the air of being direct transcripts from personal experience, though unfortunately the author gives us no hint as to how far he has built a fictitious narrative upon fact. And they are to be accepted, perhaps, as fiction presenting truth. He believes, and seeks to convince his readers, that organized charity is poisoned with officialism, that many of those who administer it are utterly unsympathetic with the poor, that some hate, despise, and suspect those whom they aid, and that the effect of organized charity is to subject the poor to insolent inquisitions, to hounding and insult. As illustrative of this text, Mr. Bercovici tells more than thirty tales of what purport to have been his adventures as an investigator for organized charity, mainly on the East Side in New York. He evidently knows the poor of that quarter, and his sketches, whatever the element of fiction, have an impressive air of verity. The unprejudiced reader will be apt to think that those who are responsible for organized charity, which for years has had the support of many generous givers and has exercised an enormous power in the slums of New York, must make some form of reply to the author's specific and detailed attack. (New York: Alfred A. Knopf; $1.50 net.)

CHRISTINE, by ALICE CHOLMONDELEY, appears upon the surface to be a transcript from actual experience, but carries internal indications implying a very clever work of fiction. According to the author's preface, the book embodies the letters of her daughter, a highly gifted student of the violin, who went to Germany for instruction late in May, 1914, and died there of pneumonia August 8th of the same year. The work is that of one familiar with German society, both high and low, far more familiar, one inclines to say than even a very clever girl of twenty-two could become in ten weeks. Most of the letters are charming in their simplicity and naturalness, in their girlish enthusiasm and warm affection. Some, however, manifestly report at far too great length the dialogues of the *dramatis personae*. The characters are extremely well indicated and agreeably varied, and the German attitude and point of view are brought out with fine effect. Artistic society, one understands from these letters, was frankly contemptuous of Kaiserism and militarism before the war, and even a few army officers condemned the brutal discipline of the armed peace. This attempt to picture Germany on the eve of war is consistent with much that has come to light through the letters and other communications of neutrals or belligerents who were actually there to see. There runs through the book also a charming love romance done with a skill that seems to promise much for the future of the author, if, indeed, it does not justify the suspicion that the name Alice Cholmondeley conceals the identity of some well-known author. The English woman who wrote "Elizabeth and Her German Garden" could have done this book. (New York: The Macmillan Company; $1.25 net.)

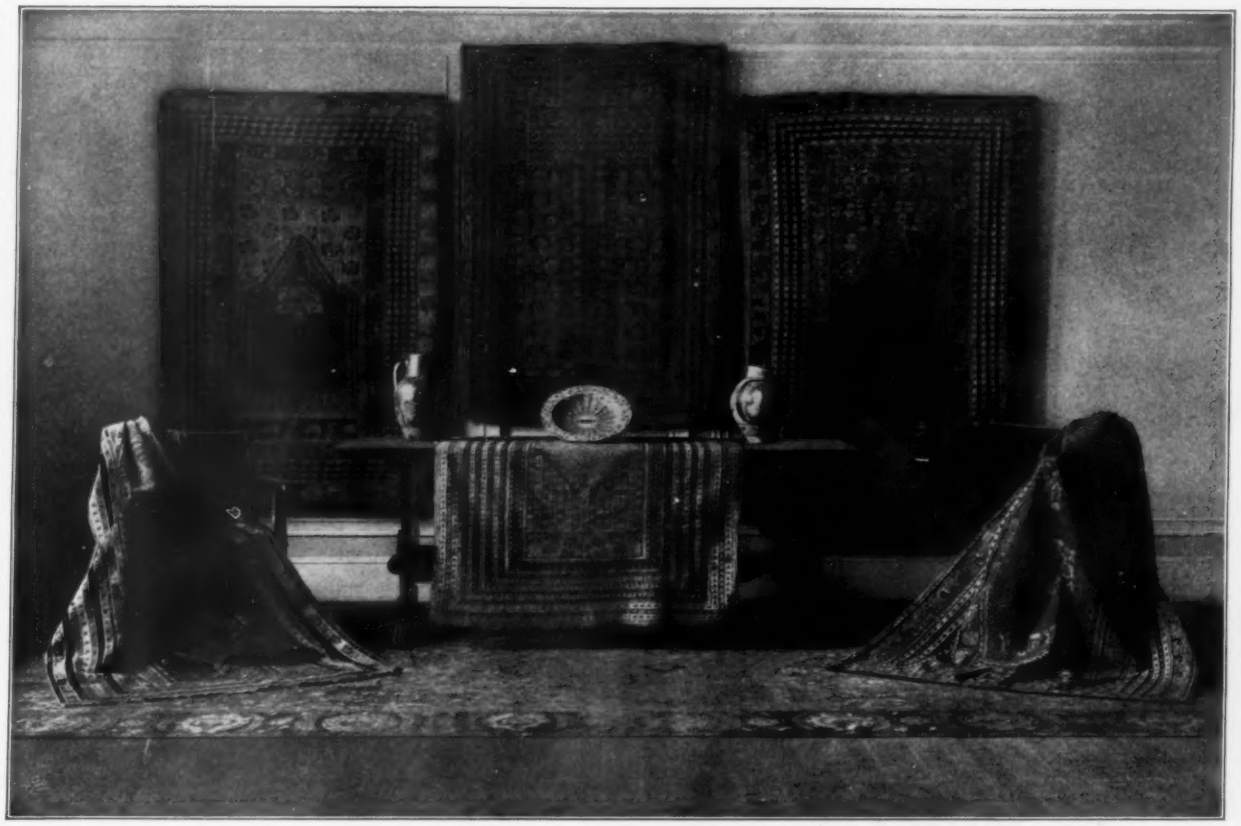
OUTSIDE THE PALE OF FICTION

THE HEART OF THE BALKANS, by DEMETRA VAKA (MRS. KENNETH-BROWN) tells of the author's remarkable journey, with her brother and, part of the time, with others, through Albania, Montenegro, Serbia, and Bulgaria. The book discusses the relations between Greece and the Balkans and describes the city of Salonika, now in the hands of the Entente. The journey through the Balkans was made in the girlhood of Mrs. Kenneth-Brown, at the time when Alexander still ruled in Serbia, which was at least fifteen years ago. She found Albania in many respects what Byron found it in 1809, when he and John Cam Hobhouse made the wild journey that furnished some of the most brilliant scenes in the Second Canto of Childe Harold, and her account of the Albanians is one of the most delightful and romantic things in any recent book of travel. Mrs. Brown found Montenegro a land where men are heroes and women are their willing slaves and devoted admirers. The Montenegrin men, she thought, were magnificent, but she saw not one handsome woman in the whole land. Serbia was the most democratic of the regions she visited, and here she and her brother were treated with distinguished courtesy, whereas in Albania, as coming from Constantinople, the capital of the hated Turk, they were objects of a suspicion that it was often hard to disarm. The author calls Bulgaria "The Prussia of the Balkans," and she gives abundant evidence to prove the title well deserved. The chapter on Greece is full of interest and significance at this juncture, as is the chapter on Salonika. Mrs. Kenneth-Brown writes with much charm and without pretence and she may readily be forgiven for her pride as the heir of all the Grecian ages. (Boston and New York: Houghton Mifflin Company; $1.50 net.)

A SOLDIER'S MEMORIES IN PEACE AND WAR, by MAJOR GENERAL SIR GEORGE YOUNGHUSBAND, brother of the highly distinguished British general officer of the same name, covers the life of the author from his cadet days at Woolwich in 1877 to very recent years. The puerilities of cadet life are not very refreshing, nor has the General narrated them with spirit or charm, but rather with tedious verbosity and a heavy attempt at humor. When General Younghusband gets down to his real military experience in India, Africa, and elsewhere, he tells a far better story and in a far better fashion, though he never attains a style that can be praised. He has interesting things to say of his personal contact with King Edward VII and with other royalties, among them William of Germany, with Lord Roberts, Earl Kitchener, Kipling, and Cecil Rhodes. The chapter on a cruise down the Indus shows us the narrator and some fellow officers on a merry non-military expedition. There are several good stories of actual battles, some amid the Afghan mountains, others in Egypt, still others in South Africa. Americans will be especially interested in General Younghusband's narrative of events at Manila, when Dewey was so annoyed by the insolent and meddling attitude of a German admiral, though one may suspect that Dewey was somewhat less indebted to the advice of a British naval officer than the General imagines. The hearty support of the British on that occasion is a thing, however, for which we can not be too grateful. General Younghusband enjoyed a visit to this country some years ago, but did not come to know us well enough to avoid picturing American manners and speech upon the model furnished by the British stage American of thirty years ago. We really do not all say "vurry" and "waal." The illustrations to the volume, mostly clearly reproduced portraits, are of great interest. (New York: E. P. Dutton and Company; $5 net.)

THE REBIRTH OF RUSSIA, by ISAAC MARCOSSON, has a peculiar interest just now when the people of the

(*Continued on page 118*)



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WHAT THEY READ

(*Continued from page 116*)

United States and, indeed, the whole world, are watching events in the land so recently the Czar's, with painful and apprehensive interest. Mr. Marcosson is a newspaper correspondent who reached Russia soon after the abdication of the Czar. He tells the story of the revolution as he gathered it from eye-witnesses and from publications on the spot. More than this, he undertakes to interpret the spirit that animated the Russian people after the fall of the autocracy, and the movement of events within the next few weeks. Kerensky's portrait is the frontispiece of the volume, and "The Man Kerensky" is the subject of Chapter X. Other leaders of the revolution are also biographized, though at less length, for Mr. Marcosson finds in Kerensky a second Lloyd George, and the latter is one of the author's special admirations. Mr. Marcosson tells us that liberty went to the heads of the Russian common people and made them impatient of all restraint. One easily sees that the author has fears for the immediate effects of the revolution, and one guesses that he would rather have had a constitutional monarchy ease the way from autocracy to republicanism, but Mr. Marcosson professes in the closing phrase of his book, the conviction that "Russia is the mistress of her destiny." This cheerful opinion is one with which patriotic Americans would like to agree, but one that is not so clearly vindicated by the author's book as one could wish. The impressions of Mr. Marcosson were necessarily caught in haste, as are all such impressions by the war correspondent, and it is entirely possible that a book of Mr. Marcosson's made up of articles written some weeks later might have been far differently stressed. One would like to have had somewhat fuller indications as to the sources of the author's information, but it is the defect of the newspaper writer that he hates the credit line. The illustrations of the book consist of portraits and rather crude reproductions of street scenes. (New York: John Lane Company; $1.25 net.)

WAR FOOD, PRACTICAL AND ECONOMICAL METHODS OF KEEPING VEGETABLES, FRUITS AND MEATS, by AMY L. HANDY, comes with the commendation of Admiral Francis Bowles, a member of Boston's Committee of Public Safety. The author, brave woman that she is, recklessly undertakes to compete with the highly paternal government at Washington and with the newspaper press, both of which agencies are giving copious advice upon the subject that she compresses into her book of 76 duodecimo pages. One may find in these pages brief and clear recipes for drying fruits and vegetables, for preserving meats by several processes, for canning vegetables with or without sugar, for putting up jellies and fruit pastes, for salting and pickling, and for making vinegar of cider, and for fifty other matters of the same sort. Mrs. Handy professes herself in her brief preface as a voluntary coadjutor of Mr. Hoover. In the same preface, she makes some helpful suggestions as to diet and economy in food conservation. Such books as this may, perhaps, deprive us of our bad eminence as the most wasteful people on earth. We must take care, however, that our economies shall not enrich the few instead of the many. When the American woman ceased to can, preserve, dry, smoke, and otherwise lay up food for winter use, she did it partly because some of those who did these things commercially undertook to prove that they alone could do them economically, but they, too, often failed to keep the implied promise of maintaining reasonable prices. They did up the fruit and "did" the housewife. She should be slow to trust specious promises in the future. There is in these days a decided tendency to take back into the home many of the activities which have in recent years been relegated to the factory. From this movement much good may be anticipated, both in the matter of economy and in that of health. (Boston: Houghton Mifflin Company; 75 cents net.)

ARTS AND SCIENCES

SCIENCE AND LEARNING IN FRANCE, brings together in a handsome royal octavo of about four hundred and fifty pages a vast deal of information especially intended to set forth the opportunities for American students in French universities. The list of contributing authors includes some of the most distinguished names in American higher education. The list of "sponsors" is even longer and more broadly representative of our academic world. As to the text, it consists of many brief articles setting forth the educational claims of France as to natural science, education, engineering, history, law, mathematics, medicine, philology, philosophy, physics, political science, religion, and many other branches. Portraits of distinguished French scholars are given, and conspicuous among them is Ambassador Jusserand, whose contributions to the study of English literary and folk history have given him a unique place in the regard of France, England, and America. Shortly after the world war broke out, there was issued from Berlin a virulent pamphlet signed by nearly one hundred of the most eminent scholars, artists, and other "intellectuals" of Germany justifying the course of the Empire and speaking in terms of unmitigated hatred as to the enemies of the Kaiser. There now appears in this publication presenting the educational claims of France what may be regarded in some sort as the logical answer to that savage diatribe. For two generations German universities have claimed and won the loyalty of American scholars, though during the same period the French schools of the fine arts have attracted students from this side of the Atlantic. During all this period, it may be said, French scientific learning has been, if not disprized by us as compared with German, at least underrated. We have associated the French rather with fine arts. It is hoped that there will be no commercial "war after the war," but it is inevitable that the German universities shall be slow in winning back their American clientele, and it will be entirely natural if Americans going abroad to specialize in scientific learning shall for years to come turn to France rather than to Germany. No one can deny the immense contributions of German scholarship to many departments of human knowledge, and there will be supreme German scholars in the future as in the past, men who will have to offer to eager American students what they cannot find elsewhere, but hereafter the claims of French scholarship will be fairly weighed before an American youth going abroad for education decides upon the university in which he shall study. Perhaps the reputation of Paris as a "gay" capital has inclined American parents to send their young folk elsewhere, but Paris can teach Berlin nothing in the matter of vicious "gaiety," though something perhaps in the charm and amenities of university life. We have been stupidly blind to the high claims of France in many matters, but her finer fame is now writ large for all the world to read, and her scholarship is hereafter to have ample recognition at the hands of America. (The Society for American Fellowships in French Universities; $1 net.)

THE CULTURE AND DISEASES OF THE SWEET PEA, by J. J. TAUBENHAUS, PH.D., of the experiment station

(*Continued on page 120*)

STYLE TENDENCIES *in* NEW FURNITURE

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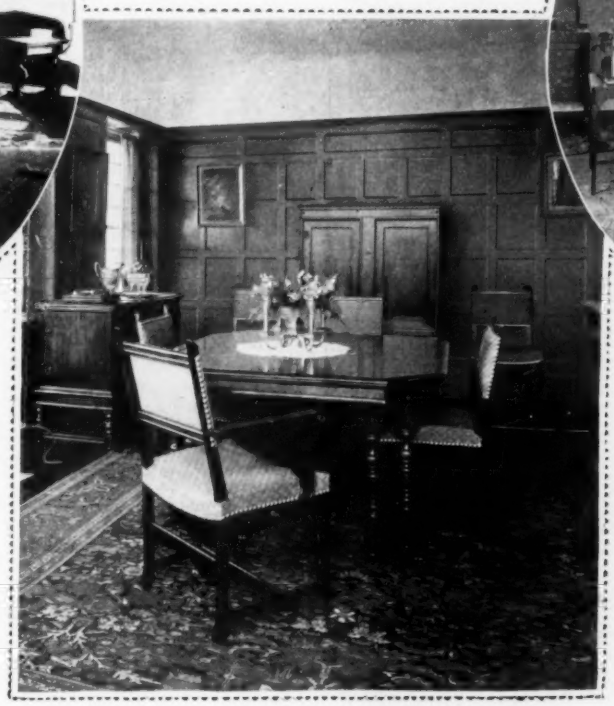

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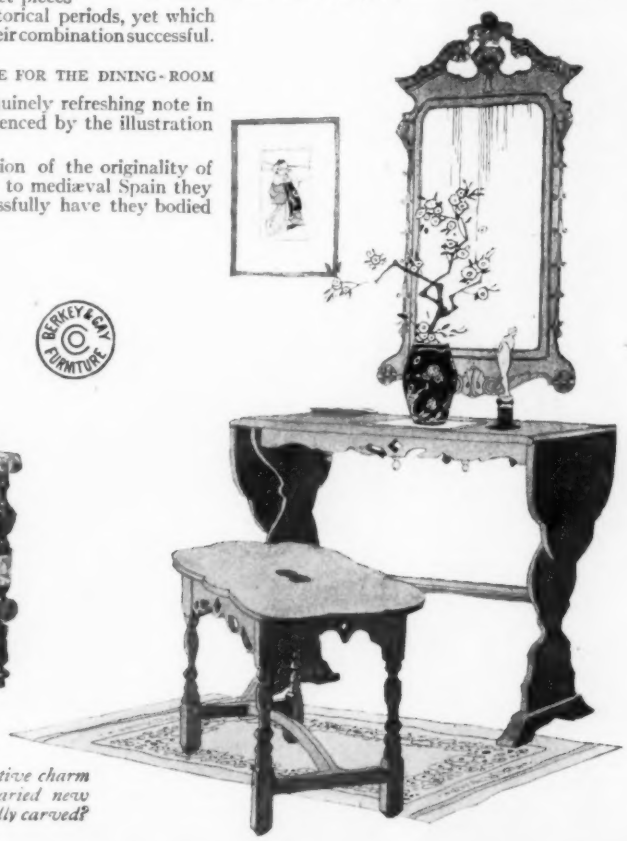

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WHAT THEY READ

(*Continued from page 118*)

connected with the Agricultural and Mechanical College of Texas, is a fragrant subject by a man with a name of romantic connotation, for "Dovecote" is good American for the German "Taubenhaus." Let it be said at once that the author's foreign cognomen does not prevent him from writing clear, terse, and agreeable English, something not always found in a technical treatise upon such a topic. Those who have not studied the development of the sweet pea's popularity may be surprised to learn that this treatise occupies a volume of more than two hundred pages with nearly fifty illustrations. Dr. Taubenhaus's book is necessarily technical, but it is for the layman neither difficult nor, what is more surprising, without lively interest. The treatise is partly historical, partly expositional, partly descriptive, and it is addressed not only to the commercial grower of sweet peas, but to the amateur. Since the work is the result of five years of study by a competently equipped specialist, it may be safely commended to all in any way interested in the subject discussed. (New York: E. P. Dutton and Company; $2 net.)

IN A FORGOTTEN COLONY, by Amelia Dorothy Defries, embodies the author's studies in Nassau and at Grand Bahama during 1916, some of which matter was published in Vogue. The author went to these tropic islands for health and found it, along with matter of much interest to herself, which she describes with freshness for the entertainment of others. She chiefly concerns herself with the characters and industries of the islands, with visitors of distinction, with mild adventures afloat and ashore. The appendix contains extracts of a miscellaneous character from various publications, among them Frank Mildmay's account of the region as it was in 1830. Mildmay, it will be recalled by oldsters, is the hero of Marryatt's novel of the same name. There is also an extract from "Tom Cringle's Log," and Miss Defries's book will not have been written in vain if this particular extract sets men and women of to-day to reading the works of Michael Scott. The book is illustrated with many pictures, mostly photographs of actual scenes. (Nassau, New Providence: The Guardian Office; $1 net.)

THE LIVABLE HOUSE: Its Plan and Design, by Aymar Embury II, and THE LIVABLE HOUSE: Its Garden, by Ruth Dean, are the first two volumes in a "Livable House" series, edited by Aymar Embury II, a well-known architect. This series, which includes two additional volumes to appear later, one on "Interiors and Furnishings," by Louise Day Putnam Lee, and one on "Farm Buildings and Garage," by Alfred Hopkins, is designed to offer practical help to builders of country homes. The editor has had in mind the many people of moderate means for whom the automobile has made a suburban or country estate a possibility.

Those who desire to take an active part in the planning and arrangement of such a country place, will find much sound advice in these volumes and much assistance in developing their original ideas in accord with the laws of architecture and decoration. Well-printed and bound, these books are generously illustrated with photographs of the recent work of American architects, landscape gardeners, and decorators, and they include, also, simple plans comprehensible to the layman and enlightening to him in the making of his own plans.

Volume I of this series, "The Livable House: Its Plan and Design," the only volume written by the editor himself, covers the problems of the country house builder, from the selection and purchase of the site through all the complications of planning and building. The volume is divided into four chapters and discusses in sequence one phase after another in the creation of a country home. First, of course, comes the discussion of the question of the selection of the site, pointing out the advantages and disadvantages of different locations and the practical questions which should receive attention. This chapter also includes a discussion of the routine of purchasing property and financing the purchase and the building, and it gives many suggestions as to the selection of architect and builder, the duties of each, and the obligations of the client toward each. A discussion of styles of architecture follows, and the third book is devoted to aiding the amateur to plan on paper a house which shall in reality correspond to his desires. The final chapter takes up the matter of materials, from foundation stones to paint.

"The Livable House: Its Garden," by Ruth Dean, discusses from the point of view of an experienced landscape architect, the question of making the garden accord with the house, and, as it were, tie the buildings to the land, while forming a thing of beauty in itself. Like the first volume it follows the logical sequence of the amateur's problems, beginning with the placing of the house and the division of the land for planting of various kinds. "General Planting," "The Flower Garden," and "Times and Seasons" in planting follow, and the final chapter treats of the various kinds of architecture belonging to the garden, — gates, walls, pergolas, sun-dials, and all the rest. The book is clearly and concisely written and gives evidence of experience and a sanely catholic judgment as to the laws of gardens. Altogether this series promises to form a valuable addition to the literature of country building and should prove both inspiration and assistance for the building of a beautiful country. (New York: Moffat, Yard, and Company; $2.50 volume, net.)

Courtesy of Moffat, Yard, and Company

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Utica, N. Y. .....**Ernest Sherman & Co.**

TAILORED BY
H. Milgrim & Bros. Inc.
NEW YORK

This label marks the authentic MILGRIM *Creations*

H. Milgrim & Bros. Inc.

LARGEST TAILORS TO AMERICAN GENTLEWOMEN

New York

BY APPOINTMENT
TO THEIR MAJESTIES
THE KING AND QUEEN

CRICHTON BROS.
of London
GOLDSMITHS and SILVERSMITHS

In New York: 636, Fifth Avenue
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A CHARMING LITTLE SILVER TEA POT BARELY FIVE INCHES HIGH. MADE IN LONDON BY WILLIAM WILLIAMS IN 1746

THE ABOVE HALL MARKS APPEAR ON THE TEA POT

RARE PIECES
also Tea and Coffee Services of OLD ENGLISH SILVER from the Queen Anne and Georgian periods sold in our New York and Chicago Galleries at London prices, because not dutiable. Reproductions are made by the House in London from exquisite original examples at moderate prices. Also Table Silver in exclusive patterns—single or complete services—always ready for delivery.

All goods purchased of Crichton Bros. are delivered express charges prepaid throughout the United States.

62

A powder which gives a natural bloom to the skin and has the adhesive quality, is of different shades and comes in an attractive box; $1.25. The same powder, in a tiny vanity case of mercurial gold, is $5; a lip stick in the same kind of case is $3

ON HER DRESSING-TABLE

WHILE a love of change and novelty seems to be in the very air one breathes of late, there comes every now and again a reaction toward the classically simple style, especially for everything used in the intimate details of life, as, for instance, the furnishings of the boudoir. Happy is the woman who possesses for her dressing-table some old inlaid shell which has become fashionable again. The real shell is almost priceless but, fortunately for the woman of good taste, there is a modern ware of amber celluloid with a very pleasing resemblance to old amber and with an exquisite inlaid border in blue, black, and skilfully inlaid gold and which at once suggests the old-world atmosphere and harmonizes delightfully with any setting. It would be particularly good in a yellow room furnished in mahogany.

REMINISCENT OF OLD-TIME ELEGANCE

From France come lovely bits of embroidery and lace, yellow with age and rich in their suggestion of the aristocratic old houses to which they once belonged. On a cover made of such a cloth, a toilet-set of this inlaid wood is rich and effective; the set may be bought in a number of pieces. There is a large tray, a small one, a shoe-horn, a large clothes-brush, a hat-brush, a powder-box, and a quaint clock. These, with all the other details of the toilet-set, may be ordered to suit one's taste, and make a charming collection for the dressing-table at a comparatively small cost.

A powder which gives a complexion like the proverbial peaches and cream is a decided acquisition to the dressing-table, especially as it is of an adhesive quality, has a delicate fragrance, is of various shades, and comes in an attractive box. The same house in Paris which makes this powder furnishes with it a dainty little vanity case in mercurial gold—a gold plating which is put on by a mercurial process and which is now very fashionable. A lip stick from this same maker is encased in the same sort of gold case. The lip stick is in a pomade form, and is considered one of the best French productions.

Another French powder which has many desirable qualities comes in a quaint box covered with blue or pink brocade, with a little tray to match, and one of those geisha brushes with which Japanese women apply just enough powder. This is a particularly pretty conceit; $4.50.

A ROUGE FOR SWIMMERS

For the woman who goes in for swimming, a waterproof rouge is a great boon. It is said to give just the colour of rich glowing blood, and to be so perfect in its results that its bloom cannot be distinguished from that of a healthy skin. It is also claimed for this rouge that it is compounded of oils, so that there is no need of using a cream before applying it and that it will not injure the finest skin.

This rouge will doubtless be much used by swimmers this coming season before entering the surf, as it is proof against hours spent in the water and enables one to emerge from the swim looking as radiant as upon going in. This particular rouge is liquid and comes in a dainty form for the vanity bag. It is in a tiny rubber-lined silk bag, with a tube of the rouge and a microscopic silk sponge for its application; 65 cents a tube.

A new perfume comes in a square crystal flacon, with a plated gold top, made by Baccarat of Paris. It costs from $1.75 to $10, according to size.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of this issue of Vogue.

An old-time elegance inheres in a toilet-set which has an inlaid border in blue, black, and skilfully inlaid gold. Large tray, $10.50; small tray, $3; shoe-horn, $3; large clothesbrush; $5; hat-brush, $3; clock, $14; powder-box, $8

L. P. Hollander & Co.
Established 1848

Gowns
Suits
Coats
Blouses
Millinery
Lingerie

Fifth Avenue at 46th Street
New York

Hickson INC.

ANNOUNCE

An Exhibition

of

The New Bustle Frock

in a diversity of models in

Tailored Suits, Cloth Dresses,
Aprons and Evening Gowns

Hats

All the desirable selections from
the Paris openings, as well as the

1890 Hat by Hickson

Waists

Collections from the great Creators
of Paris and America

Distinctive and Different

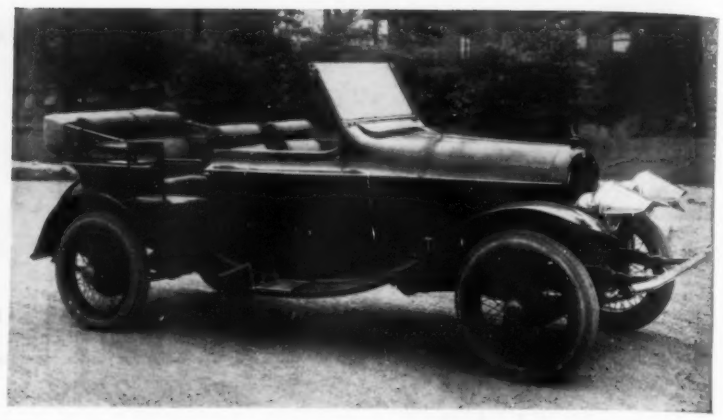
Furs

Coats, Wraps
Scarfs and Muffs

*Extremely attractive and unusual
from the choicest pelts obtainable*

Fifth Avenue
at Fifty-Second Street
New York

Boston, Mass. Magnolia, Mass. Palm Beach, Fla.



This four-passenger Moon sports car has some new things about it,—the comfortable side seats, made from the doors, the deck-like ridge around the top, the curving mud-guards, and the roll-topped seats

MOTOR NOTES

JUST as we begin to feel that every conceivable design of convertible automobile body has been tried out or discarded, we find that clever engineering ability and artistic taste have produced another. The most recent body to combine the advantages of a four-passenger sports roadster with those of a six-passenger touring-car, is radical in its appearance and in its departure from accepted practice. It is as utilitarian as it is distinctive. Even the general contour of the body represents a decided departure from accepted standards, and is emphasized by a long ridge, projecting a few inches below the upper line of the body and joined to it in a graceful curve. The running-board, instead of consisting of a straight piece on each side joining the fenders, is practically one continuous fender from the front to the rear wheel; the rear fender, for example, sweeps on downward and forward until it joins the rear end of the forward fender.

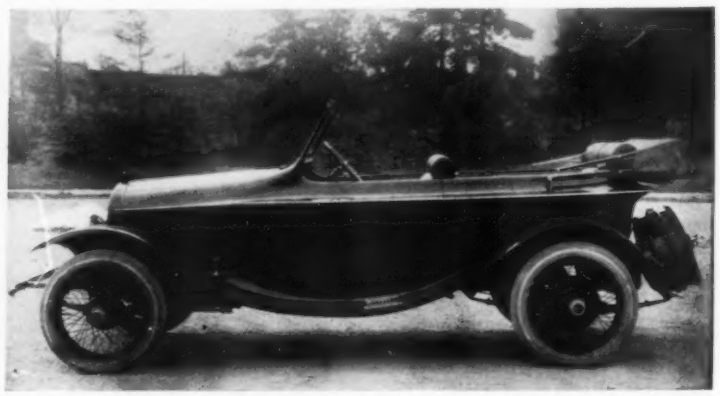
DOORS WHICH ARE SEATS

It is the convertible feature of this sports model, however, which is most worthy of notice. Ordinarily, in the four-passenger chummy roadster, entrance to the rear compartment is furnished through the divided front seat, but in this model, accommodations for two extra passengers may be obtained merely by extending downward and outward what appear to be two doors located in the position in which the tonneau doors are usually placed. As these doors swing downward, they form the bottom of a pair of seats, one on either side, which, when the backs and arms are raised, provide accommodations even more comfortable than those usually falling to the lot of the extra guests in the tonneau of the touring-car. Of course, the location of these extra passengers is outside of the body proper of the car, but a suitable and ingenious foot-brace is provided in the form of a small, ladder-like, metal grating which may be raised when in use and which thus furnishes an adjustable foot-rest. These foot-rests are so designed that they cannot rattle, whether they be in extended or folded position. Another departure from conventional design in this car is to be found in the softly upholstered rolls placed at the top and front of the rear seats. These are similar in appearance and construction to the head-rests found on our most comfortable library chairs. This car is made by the Moon Motor Company.

FOR LUGGAGE OR GUESTS

The fact that the average runabout is mounted on the same chassis as that which accommodates the five- or seven-passenger touring-car, would seem to represent inefficiency in its excess weight, were it not for the fact that this construction produces the maximum of luxurious and comfortable riding. However, the additional space available on the rear of the roadster seat, although often utilized as a baggage compartment, is, in the instance of one car, available for the use of two or three additional passengers as well. When this rear compartment is not in use, it is covered over with a body-panel which gives the car the appearance of the standardized type of two-passenger roadster while it will really hold five persons.

(*Continued on page* 128)



The car photographed above, showing the seats up; the body is in two shades of plum, with morocco leather seats to match. The foot-rests for the side seats are warranted not to rattle under any circumstances

This is a wood-cut reproduction from an actual photograph (not a visionary drawing of a building) of the new American Workshop of the Gruen Watchmakers Guild on "Time Hill" near Cincinnati, U. S. A.

Ultrathin
"THE THINNEST ACCURATE WATCH MADE." *Precision grade exclusively. Can be had in square or octagon shapes, 14 kt., 18 kt. or platinum, to special order.* $165 to $550.

Gruen Verithin
"AN ACCURATE WATCH MADE THIN." *14 kt. and 18 kt. solid gold. Plain or fancy case; ultra quality gold filled. Any style dial.* $27.50, $35, $40, $55, $65 *and up to* $200

A Worthy Company of Watchmakers"

How the spirit of the ancient guild of Master Craftsmen is preserved in America today

THE SPIRIT of the ancient guild of watchmakers, which flourished in Switzerland centuries ago, was one of perfect workmanship and high ideals. It is this spirit that is preserved in America today by a "Worthy Company" which practices the "art and mystery" of watchmaking in unique workships on "Time Hill" near Cincinnati, and in Madre-Biel, Switzerland. They make the famous GRUEN watch.

In the Swiss workshops, the movements are made with the care and skill that only Swiss watchmakers, patient and time-trained, have. The movements are sent to "Time Hill," where the beautiful cases are designed and executed. There the movements are cased. On "Time Hill" also is the American Service Plant and Gold Case Shop, where a large stock of duplicate parts are kept constantly on hand.

"An Accurate watch made thin"

This modern "Worthy Company's" most important contribution to the art of watchmaking has been the "Verithin" arrangement of the wheel train, which makes possible an accurate watch made thin.

How the pat. Gruen wheel train construction made an accurate watch thin

GRUEN
Verithin Watch
The most beautiful watch in America

AN INTERESTING BOOK, illustrated with etchings by a famous etcher, has been written about this modern "Worthy Company of Watchmakers," its workships and its products. It will be sent free to those who are sincerely interested.

How Gruen watches may be obtained

The demand for these unusual watches is so great that their sale is restricted to 1200 leading jewelry stores in the chief cities of the country. If there is no GRUEN representative in your community, write us, and we will arrange for you to see any of the many GRUEN models you are interested in.

FIXED PRICES. *Verithins,* $27.50 to $200. Ultrathins, $165 to $250. *Dietrich Gruens,* $300 to $650. *Wristlets,* $25 to $150; with diamonds, $125 to $1200. *Highest perfection attainable in grades marked Precision.*

THE GRUEN WATCHMAKERS GUILD, Dept. A-3, "Time Hill," Cincinnati, O. Workshops, "Time Hill," U. S. A., and Madre-Biel, Switzerland. Canadian Branch, Toronto, Ontario.

308—14 *karat green, white or yellow gold* $35 *to* $150. *25 year gold filled* $18 *to* $25

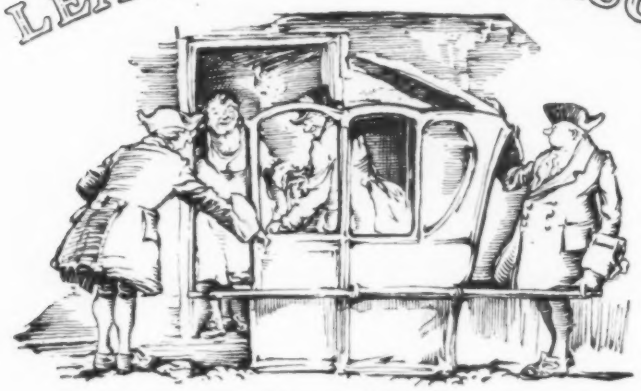
313—*Geneva Tonneau. 14 kt. 8¼ ligne, Gruen movement. Gold bracelet* $90. *7 ligne* $135. *Made in many other odd shapes*

The new LOUIS XIV MODEL *chased bezel edges and plain center back. Dial handsomely chased. 17 jewels, 5 positions, adjusted to temperatures and Isochronism*

In Ultra-quality gold-filled, No. L14, $50.00. *14 kt., No.* L144, $85.00. *Pat. Ap'd. Others with Precision movements and 18 kt. cases, up to* $200.00

FROM THE RECIPE OF A NOBLEMAN IN THE COUNTY

LEA AND PERRINS SAUCE



Ye olde time appetizing *seasoning* of so delectable a blend as to impart to all *fare* a piquancy of *flavor* most *delightful* and *inviting*. Make you *certain* you *procure* the *genuine*

LEA & PERRINS SAUCE

The Original Worcestershire

the *Recipe* of a *Nobleman* In the *County*

Ye SECRET of *ALL GOOD COOKS* FOR *GRAVIES, SOUPS, SALADS*

Ye GLORY of *ALL EPICURES for STEAKS, CHOPS, FISH & CURRIES*

FOR *the* HOSTESS

IT may seem paradoxical, but to know how to serve a simple meal out of doors requires a great deal of finesse. The travelled one returns imbued with the recollection of the charm of the enchanting foreign customs,—the early cup of coffee on the terrace, the luncheon under the trees, and even the dinner served in the grape-arbour, where candles and the stars light up the tempting viands. The inspiration to do the same in one's native land has at last set the fashion of living out of doors here, and just as the sleeping-porch has become a necessity in the home, so the porch dining-room, enclosed in netting, is an important part of the country home of any pretensions to completeness.

LUNCHEON FOR UNEXPECTED GUESTS

The popular hostess is the one who is ready for any emergency, like an unexpected motor-load of ravenous friends from town. This happens often in the autumn, when the sparkling weather coaxes people forth, though of course guests are for the most part thoughtful enough to telephone out the day before. It is a very good plan to serve a luncheon in buffet style, arranging the foods on different tables where the guests have the fun of serving themselves. For instance, on one table stands a bucket of ice, a shaker, various kinds of Vermouth and gin, and all the other materials for making cocktails. The men like to vie with one another in concocting drinks, each one making his own favourite; and while one is mixing a Bronx, another may introduce his particular group to the delights of a new cocktail of Hawaiian or Californian origin. Nothing breaks the ice so aptly as the informality of this little ceremony.

On the second table are the cold hors d'œuvres, arranged with a pile of plates, napkins, and forks, so that each guest may serve himself. Meli Melo, Anti Pasto, artichokes, stuffed olives and eggs, sardines, salame, and all sorts of hors d'œuvres are available for this course; and the hostess may follow any flight of her fancy in this direction without making a mistake. Meli Melo and Lucullus Anti Pasto are described on page 76 of the November 1, 1916, issue of Vogue.

On the third table, cups of jellied chicken Madrilène or tomato rosa, perhaps, are waiting. They are most refreshing on a warm summer day. The fourth table may have crab meat ravigote, cold stuffed lobsters in their shells, and some sandwiches of whole wheat bread and unsalted butter.

SIMPLIFIED SERVICE

On table five, a large silver platter may contain suprême of chicken, truffled and masked in chaudfroid. The chicken is surrounded by salad, served in the hearts of lettuce. Russian or plain mayonnaise dressing is on the table, so that each one may serve himself according to his taste. There may also be, at this table, assorted sandwiches, champagne cup, mineral waters, mint juleps, or whatever beverages may be chosen. Some people prefer a fruit punch, a lemonade, or lime juice and seltzer. The drinks should be well iced.

On table seven, the last course is placed. A large Lady Baltimore cake or an angel-cake is always popular; and there may be iced melons, raspberries served in cantaloupes or meringues glacés, filled with fresh strawberry ice-cream.

On the last table, the percolator bubbles merrily as the man (or maid) makes ready to serve the demi-tasse. In this pleasant fashion, with the help of only a few servants, any number of people may be served quite comfortably. A maid may wheel away the dishes from each course on a tea- or service-wagon, and a man or maid may assist in serving the drinks and coffee. Every guest makes himself useful and serves himself, omitting a course here and there if he wishes a lighter luncheon. The charm of such a meal lies in its unceremoniousness and the ability to form, here and there, little groups of congenial folk.

When the autumn jaunt in the motor is to end in a real picnic, one cannot do better than emulate one clever young matron who evolved what she called a "paper luncheon." She took along a paper luncheon-set, consisting of a tablecloth, napkins, plates, and cups; the only other thing she took was a huge food-basket with a zinc lining of which the two compartments on either side of the central compartment were filled with cubes of ice.

Paper trays were fitted into the basket, each one containing a course. There were assorted sandwiches wrapped in paraffin paper, and there were delicious buttered salad rolls, waiting to be filled from the covered bowls of lobster and chicken salad. There were stuffed eggs wrapped in waxed paper; there were cold broiled lamb chops done up in waxed paper and tied with narrow ribbon. But the surprise of the repast was the paper cases filled with delicious biscuit Tortoni. The day was warm, but the picnickers gathered on the summit of a hill, sitting under a giant sugar-maple, voted this luncheon one of the best of the season.

THE FOOD ADMINISTRATION URGES

This is what the Food Administration is asking of you—is this little too much?

The wise and careful use of wheat, meat, butter fat, and milk.

The substitution of other fats for butter in cooking.

The substitution of other cereals for part of the wheat in bread.

The use of other meats, such as game and fish, or the use of eggs and cheese, should be advocated to reduce the demand for beef, pork, and mutton.

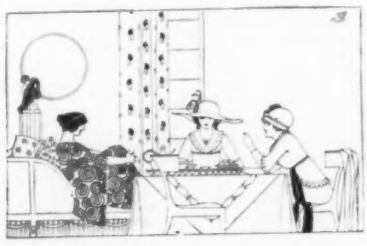
The more extensive use of fruits and vegetables should be practised.

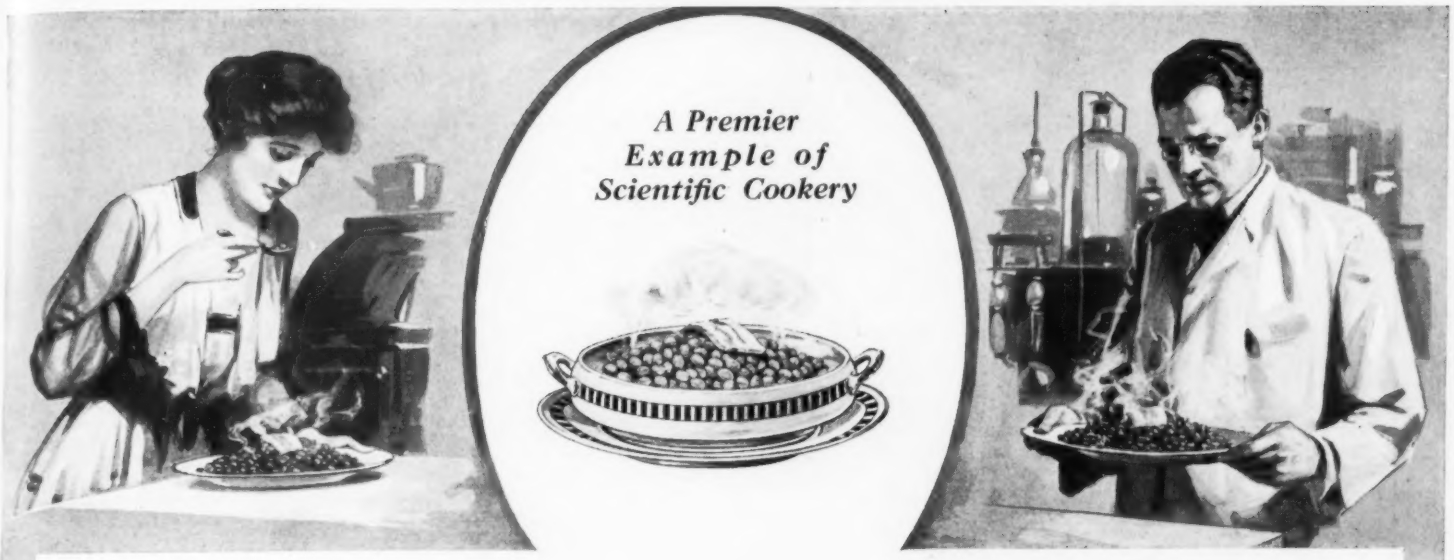
The proper nourishment of every member of the family is the first duty. The substitution of the foods that are plenty for the foods that are scarce or especially needed for export, does not imply any cutting down in the ration of nourishing foods.

Waste must be eliminated.

Perishable foods, locally grown, must be consumed more freely.

The "gospel of the clean plate" must be preached, as it was in our nursery days.





The Scientific Dish

A New-Type Dish of Pork and Beans, Prepared by Experts, College Trained. Made from Analyzed Materials, Baked as No Chef Could Bake Them. Baked with a Sauce Which is the Final Result of Testing 856 Formulas.

YOU have doubtless tasted many sorts of chef-baked Pork and Beans. Now we ask you to compare them with a scientific dish. It will bring you a new conception of what Pork and Beans should be.

An Expert Creation

For many years many noted chefs gave their best efforts to this famous dish. Then we added scientific cookery. We employed food experts, college-trained in chemistry and dietetics. And this dish now embodies all their added qualities.

Elaborate and exacting formulas took the place of recipes. Some of them result from testing a thousand blends and methods. And each comprises pages of the most minute directions.

A model laboratory directs every kitchen process. Materials are selected by analysis. Seeds and soils are studied, to attain the pinnacle of flavor.

Ease of digestion is accomplished in a scientific way.

All this by most exacting methods, specified in detail. There are no variations. Each dish is like the finest dish these experts have developed.

A Cooking Revelation

Van Camp's Pork and Beans, prepared in this way, is a cooking revelation. You will find nothing comparable in quality, in flavor, and in fitness as a food.

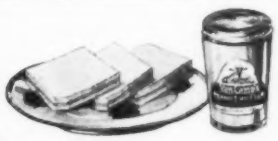
The beans are grown on special soils, extra-rich in nitrogen. Each lot is analyzed before we start to cook. They are boiled in water freed from minerals, because ordinary water makes digestion difficult.

They are baked in steam ovens to permit a heat which otherwise would crisp them. They are baked for hours, yet they come out unbroken and uncrisped.

They are baked with a sauce whose zest was never matched. In perfecting that sauce our experts compared 856 formulas.

The result is beans which are super-baked and easy to digest. Yet they are nut-like, mealy, whole. And there is a flavor, a zest, a tang which mark this dish supreme. Please compare it with like dishes prepared in any other way. You will be amazed to see how scientific methods change the culinary art. It has made this dish twice better. Above all, it has made baked beans a hygienic food.

Van Camp's
Spaghetti
Italian style—another scientific dainty which no chef can match.



Van Camp's
Peanut Butter
A very different butter from any that you know.

VAN CAMP'S
PORK & BEANS BAKED WITH TOMATO SAUCE

Also Baked Without the Sauce

THREE SIZES

Prepared in the Van Camp Kitchens at Indianapolis

Van Camp's
Soups
Eighteen kinds. Soups like these have never been made elsewhere.

Copyright
Stein & Blaine

It is with great pleasure that we extend an invitation to visit our atelier and inspect the collection of gowns and furs designed by

MISS E. M. A. STEINMETZ,

famous fashion artist for

MISS ELSIE FERGUSON.

The exhibit will be shown, beginning September 25.

Miss Ferguson has posed before the camera in these clothes and photographs of rare charm were obtained.

The photographs will be a feature of Harper's Bazar for October.

Stein & Blaine

Furriers and Ladies' Tailors

8-10 West 36th St., New York

MOTOR NOTES

(*Continued from page 124*)

When the additional seating capacity is desired, the body-panel may be removed, thus disclosing a luxurious upholstered three-passenger seat, reached from the opening between the two front seats. The top is placed on the rear of the body, so that when extended it will cover both the forward and rear compartments and include them both in the same enclosure—a feature of sociability on a tour which will appeal to many motorists. This car is from the Anderson Motor Company.

Although many fortunate motorists are able to own and maintain a special car for almost every purpose, the large majority of us must be content with a single vehicle, whether it be used in summer or in winter, or for shopping, for the theatre, or for touring. One of the most useful town cars is the Victoria type. One manufacturer has undertaken to equip the regular touring-car model of his car with both the ordinary full-length top and the Victoria top. The former is sold as regular equipment on the car, while the latter costs $150 additional. The two are interchangeable, and for long tours the standard type of top, enclosing the entire length of both compartments, may be used. The Victoria top folds backward and occupies but little space when not in use. This car doubly useful is from the Anderson Motor Company.

THE BUILT-IN LUNCHEON KIT

The thermos bottle and luncheon outfit for wayside meals have become almost as important accessories of the modern car as the spare tyre and the wind-shield are. Therefore, the car furnished with a regular compartment in which complete luncheon outfits may be stowed, will be eagerly welcomed by many motorists. At least one designer has seen the necessity for such an arrangement; by building a sort of cabinet in the front of the tonneau, in the space formed under the cowl of the front seat, he has provided accommodations for three thermos bottles in pockets lining the inside of the cabinet door, which is hinged, and, beyond, space for a basket, hamper, or other luncheon container. Over the hinged door are placed two smaller compartments in which other essentials for the tour or the luncheon may be stowed. An advantage in an arrangement of this nature lies in the ease with which luncheon preparations may be made without bringing the car to a stop, and, in the case of "forced marches" via automobile, a delicious luncheon may be enjoyed while on the road; from the National Motor Vehicle Company.

A WOMAN'S GEAR-SHIFT

The advent of woman at the steering-wheel of the motor car has given engineers and designers the opportunity to produce accessories, adjustments, and attachments solely for her benefit. With the modern multi-cylinder motor, gear-shifting is not the task that it was a few years ago, but, even now, convenience and the accessibility of the lever play an important part in driving comfort. A car with gear-shift lengths and positions designed for a man of the average size may not be comfortably within the shorter reach of a woman. To overcome this deficiency, there has been designed an extension which attaches to the top of the gear-shift lever and which brings the operating end of that lever close to the steering-wheel. This attachment will fit any type of gear-shift and is designed with a large ball end, which gives a sure and comfortable grip. In addition to lengthening the lever, this extension is bent slightly to bring the control to the rear, thus obviating the longer reach required to shift the lever out of one of the forward slots. The price of this attachment is $1 to $1.50.

The most delicate part of car control is the operation of the foot-throttle, or accelerator, for the slightest touch on this button will make a manifold increase in the power of the engine. As a rule, the driver's heel must be balanced on the floor-board, with the result that the slightest inequality in the road will cause a continual depression of the button and an unintentional increase in speed. This is a difficulty which can only be overcome by the use of a foot-rest, against which the weight of the body and the thrusts of jolts and jars may be directed without affecting the position of the toe of the shoe which operates the accelerator. Such rests are of various kinds, but one of the most practical consists of a rectangular piece of metal, hinged at the centre and fastened at the bottom section to the floor-board by means of screws. On this rests the shoe of the operator, just forward of the heel and under the instep. The hinged portion enables the driver to tilt his foot and thus to operate the accelerator on the support as a pivot. A thrust directed on the support itself will not be communicated to the accelerator. The price of this attachment is 75 cents.

THE LAST WORD

(*Continued from page 92*)

with uppers of soft-finished leather.

A very well-cut and good-looking Oxford is illustrated at the left in the sketch in the middle of page 92. It has a comfortably low heel, which is yet not a flat heel. The lines of the shoe are very good. In the middle of this same sketch is shown a pair of staunch leather tramping boots with wing tips and rubber soles, and at the right is a black boot with a top of faun cloth, a model which is correct for morning wear. The riding boots illustrated at the right on that page are higher than the regulation riding boot and, although they are a soft top boot, they will keep their shape satisfactorily.

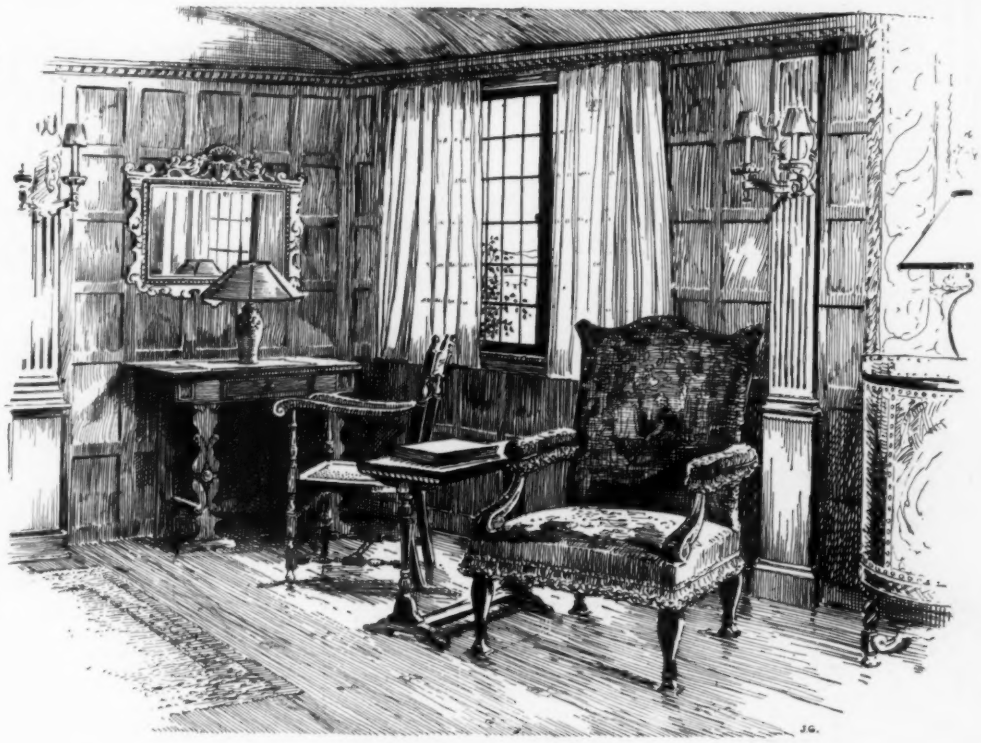
Some interesting new stockings are shown at the left on page 92. They are of lisle thread, silk-plated, that is to say, they are silk on the outside and lisle inside. They have the advantage of being far more serviceable than the average sports stockings, and they are also less expensive. They may be had in a variety of colourings and in black and white. At the left in the sketch at the top of page 92, is a gray sports stocking, white-spotted.

Next to the sports stockings is a blue silk stocking striped with lighter blue, and third in the row is an open-work black stocking which, while not new, is very attractive. With a black patent leather pump this sort of stocking looks exceedingly well. The light stocking, fourth from the left, is of heavy white silk with a design in black, dull blue, and yellow, and the stocking at the right of that is of black silk with an open-work clock. Third from the right is a black silk stocking which is embroidered a bit and has lines of open-work in hemstitched effect; this stocking is new and distinctive. The stocking second from the right of the drawing has an allover openwork instep. The gray silk stocking at the extreme right is mottled with blue and has vertical stripes of blue, one heavy and one light, running up to a point above the ankle.

A corner of

Paine's Old English Room

Made in England



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PATTERN DESCRIPTIONS

PATTERNS ON PAGE 93

COAT NO. T3979: SKIRT NO. T3980.—For the coat in medium size: 4 yards of 40-inch material. The coat is 33 inches long at the centre back. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 3⅜ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and is 1⅝ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. T3969: SKIRT NO. T3970.—For the coat in medium size: 4⅞ yards of 40-inch material. The coat is 46 inches long at the centre back. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 2½ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and is 1½ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. T3967: SKIRT NO. T3968.—For the coat in medium size: 4¼ yards of 40-inch material; ⅜ of a yard of 40-inch material for collar. The coat is 37 inches long at the centre back. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 2⅝ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and is 2¼ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. T3913: SKIRT NO. T3914.—For the coat in medium size: 4½ yards of 44-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 2⅜ yards of 44-inch material; ½ of a yard of 18-inch material for pockets. The skirt is 36 inches long from the normal waist-line and is 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. T3916: SKIRT NO. T3917.—For the coat in medium size: 4⅛ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 1⅝ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and 1½ yards wide at the lower edge. Sizes, 24 to 40 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 94

COAT NO. T3941; SKIRT NO. T3942.—For the coat in medium size: 2⅛ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 1½ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and is 1½ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. T3937; SKIRT NO. T3938.—For the coat in medium size: 3¼ yards of 54-inch material; ⅝ of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 1⅝ yards of 54-inch material. The skirt is 37 inches long from the normal waist-line and is 1½ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. T3939; SKIRT NO. T3940.—For the coat in medium size: 4½ yards of 40-inch material; ⅝ of a yard of 36-inch material for pockets and insets. The coat is 40 inches long at the centre back. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 2½ yards of 40-inch material; ½ of a yard of 36-inch material for pockets. The skirt is 36 inches long and 1¾ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. T3987; SKIRT NO. T3988.—For the coat in medium size: 4¾ yards of 40-inch material. The coat is 34 inches long at the centre back. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 3⅛ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and is 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. T3762; SKIRT NO. T3763.—For the coat in medium size: 3⅝ yards of 40-inch material; ⅜ of a yard of 22-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long from the normal waist-line and 2¼ yards wide at the hem. For the skirt in medium size: 3 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. T3551; SKIRT NO. T3552.—For the coat in medium size: 5½ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long from the normal waist-line and 3½ yards wide at the hem. For the skirt in medium size: 3½ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. T3684; SKIRT NO. T3685.—For coat in medium size: 3⅜ yards of 40-inch material; ½ yard of 40-inch material for collar and cuff facing. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long from the normal waist-line and 2¼ yards wide at the hem. For skirt in medium size: 2⅜ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 95

FROCK NO. T3965.—For the frock in medium size: 6⅛ yards of 40-inch material; ½ of a yard of 40-inch material for collar and sleeve trimming. The skirt is 36 inches long from the normal waist-line and is 1¾ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3960.—For the frock in medium size: 5 yards of 40-inch material; 1⅛ yards of 40-inch material for skirt panel, collar and top cuffs; ¼ of a yard of 36-inch material for vest. The skirt is 36 inches long from the normal waist-line and is 2¾ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3930.—For the frock in medium size: 5¾ yards of 40-inch material; ⅝ of a yard of 40-inch material for round collar and cuffs, or ¾ of a yard of 40-inch material for surplice collar and cuffs. The skirt is 36 inches long from the normal waist-line and is 2¼ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3945.—For the frock in medium size: 6 yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and is 1¾ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. T3918; SKIRT NO. T3919.—For the waist in medium size: 3¾ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 3⅝ yards of 42- or 54-inch material. The skirt is 36 inches long from the normal waist-line and is 3⅛ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. T3972.—For the frock in medium size: 6⅞ yards of 36-inch material; ⅝ of a yard of 40-inch material for trimming. The skirt is 36 inches long and 3½ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

PATTERNS ON PAGE 96

FROCK NO. T3923.—For the frock in medium size: 4½ yards of 40-inch material; ¾ of a yard of 36-inch material for collar and cuffs. The skirt is 36 inches long from the normal waist-line and 2½ yards wide. Sizes, 34 to 40 inches bust measure. Price, $1.

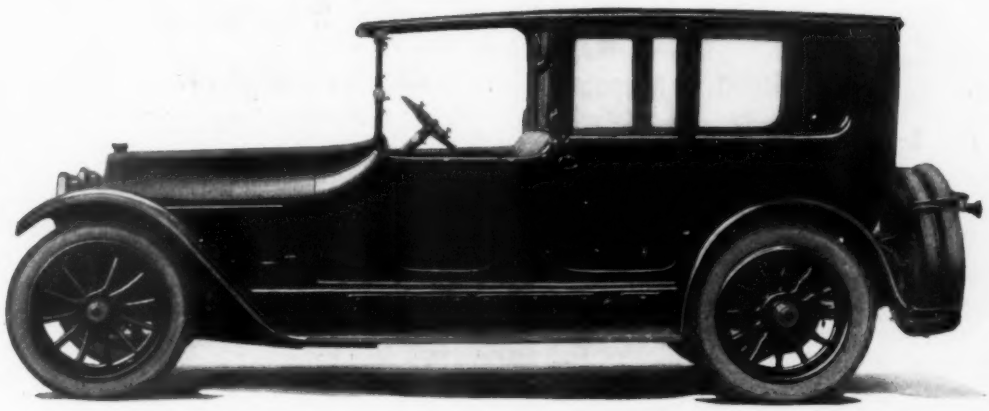
WAIST NO. T3925; SKIRT NO. T3926.—For the waist in medium size: 1½ yards of 40-inch material; ⅝ of a yard of 27-inch material for vest; ⅞ of a yard of 36-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 3¼ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and is 2½ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. T3922.—For the frock in medium size: 6¾ yards of 27-inch material; 1½ yards of 40-inch material for centre folds of skirt and sleeves; 1¼ yards of 40-inch material for lower folds of skirt and sleeves. The skirt is 36 inches long from the normal waist-line and 2¾ yards wide. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. T3985; SKIRT NO. T3986.—For the waist in medium size: 1⅞ yards of 36-inch material for underwaist and sleeves; 1⅛ yards of 36-inch material for overwaist; ¼ of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 2½ yards of 36-inch material; 1¼ yards of 36-inch material for front panel. The skirt is 36 inches long from the normal waist-line and 2¼ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. T3864.—For the frock in medium size: 4¾ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 2 yards wide. Sizes, 34 to 40 inches bust measure. Price $1.

(*Continued on page* 132)



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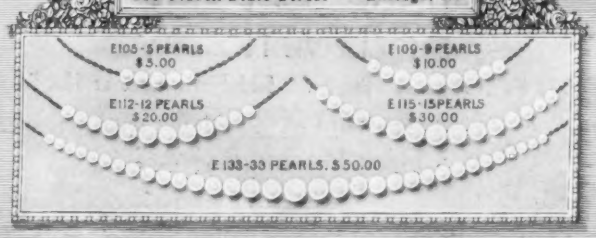

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PATTERN DESCRIPTIONS

(*Continued from page 130*)

WAIST NO. T3983; SKIRT NO. T3984.—For the waist in medium size: 2½ yards of 40-inch material; 1⅛ yards of 36-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 3¼ yards of 40-inch material; ½ of a yard of 36-inch material for trimming. The skirt is 36 inches long from the normal waist-line and 3 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

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FROCK NO. T3943.—For the frock in medium size: 4 yards of 40-inch material; ⅝ of a yard of 36-inch material for collar and cuffs. The skirt is 36 inches long from the normal waist-line and is 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3920.—For the frock in medium size: 5⅞ yards of 40-inch material for frock, sash, side draperies and collar; 12 yards of 1¼-inch insertion; ¾ of a yard of 42-inch material for sleeves and cuffs. The skirt is 36 inches long from the normal waist-line and is 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3973.—For the frock in medium size: 3¼ yards of 40-inch material; 3½ yards of 40-inch material for panels and sleeve sections. The skirt is 36 inches long from the normal waist-line and is 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3962.—For the frock in medium size: 2¼ yards of 36-inch material for front and back panels; 4⅜ yards of 40-inch material for underwaist, underskirt, sleeves, collar, and belt. The skirt is 36 inches long from the normal waist-line and is 1⅝ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3971.—For the frock in medium size: 4 yards of 36- or 40-inch material; 2 yards of 40-inch material for side gores of skirt. The skirt is 36 inches long from the normal waist-line and is 2¾ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3921.—For the frock in medium size: 4⅛ yards of 40-inch material; 1⅛ yards of 27-inch material for overblouse; ¼ of a yard of 40-inch material for collar. The skirt is 36 inches long from the normal waist-line and is 2½ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. T3931; SKIRT NO. T3932.—For the waist in medium size: ⅞ of a yard of 42-inch material for overblouse; 1⅛ yards of 36-inch material for sleeves; ¾ of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 3¼ yards of 42-inch material. The skirt is 36 inches long and 2½ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

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WAIST NO. T3792; SKIRT NO. T3793.—For the waist in medium size: 2½ yards of 40-inch material; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size: 2½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. T3721.—For the frock in medium size: 4 yards of 54-inch material or 5¼ yards of 40-inch material; ⅝ of a yard of 27-inch material for collar and cuff facing; 1⅛ yards of 27-inch lining. The skirt is 36 inches long and 2⅝ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3989.—For the frock in medium size: 3⅜ yards of 40-inch material; 2¼ yards of 40-inch material for underskirt. The skirt is 36 inches long from the normal waist-line and is 1⅝ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3776.—For the frock in medium size: 4¼ yards of 40-inch material; ½ yard of 36-inch material for vest; 1 yard of 40-inch material for underwaist. The skirt is 36 inches long and 2½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3425.—The skirt is 36 inches long from the normal waist-line and 2⅝ yards wide at the hem. For the frock in medium size: 5¼ yards of 36-inch material; ¼ of a yard of 36-inch material for collar facing; 1⅛ yards of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. T3564; SKIRT NO. T3565.—For the waist in medium size: 1¾ yards of 40-inch material; ½ yard of contrasting material for the collar, cuffs, and belt. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2 yards wide at the hem. For the skirt in medium size: 2½ yards of 44-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. T3947; SKIRT NO. T3948.—For the waist in medium size: 1½ yards of 40-inch material; ⅝ of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 3¼ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 1¾ yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 99

FROCK NO. T3924.—For the frock in medium size: 6 yards of 40-inch material; ⅝ of a yard of 40-inch material for collar and vest. The skirt is 36 inches long from the normal waist-line and is 2¼ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3944.—For the frock in medium size: 6⅜ yards of 40-inch material; ½ of a yard of trimming for top collar and trimming. The skirt is 37 inches long from the normal waist-line and 2½ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3950.—For the frock in medium size: 3¼ yards of 40-inch material; 2⅞ yards of 40-inch material for underskirt and trimming. The skirt is 36 inches long from the normal waist-line and is 1⅝ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3545.—For the frock in medium size: 4¼ yards of 40-inch material; ⅜ of a yard of 40-inch material for collar; ⅞ of a yard of 40-inch material for lining. The skirt is 37 inches long from the normal waist-line and 2½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3992.—For the frock in medium size: 4¼ yards of 40-inch material; 2⅛ yards of 40-inch material for panels, cuffs, and collar. The skirt is 36 inches long from the normal waist-line and is 2⅞ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3952.—For the frock in medium size: 5 yards of 40-inch material; ¼ of a yard of 40-inch material for collar. The skirt is 36 inches long from the normal waist-line and 2⅛ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3949.—For the frock in medium size: 5¾ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and is 1⅝ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

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WAIST NO. T3768.—SKIRT NO. T3769.—For the waist in medium size: 2¾ yards of 40-inch material; ⅝ of a yard of 36-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 2⅞ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 1¾ yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50c.

WAIST NO. T3928; SKIRT NO. T3929.—For the waist in medium size: 1⅜ yards of 40-inch material; ¾ of a yard of 36-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 1⅝ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and is 1½ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. T3770; SKIRT NO. T3771.—For the waist in medium size. 1⅞ yards of 40-inch material; ½ of a yard of 36-inch material for collar. Sizes 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 2½ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 2½ yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. T3729; SKIRT NO. T3730.—For the waist in medium size: 2 yards of 40-inch material; ⅝ of a yard of 27-inch contrasting material; Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 2⅞ yards of 40-inch material; 1⅞ yards of 36-inch contrasting material. The skirt is 36 inches long from the normal waist-line and 2⅛ yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

(*Continued on page 134*)

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PATTERN DESCRIPTIONS

(*Continued from page 132*)

FROCK NO. T3981.—For the frock in medium size: 4 yards of 36-inch material; ½ of a yard of 27-inch material for vest; ¾ of a yard of 36-inch material for collar. The skirt is 36 inches long from the normal waist-line and is 1¾ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3982.—For the frock in medium size: 4¼ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and is 2⅞ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3951.—For the frock in medium size: 3⅞ yards of 40-inch material for underdress and sleeves; 2½ yards of 36-inch material for overdress and yoke. The skirt is 36 inches long from the normal waist-line and is 2⅜ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

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FROCK NO. T3990.—For the frock in medium size: 4⅛ yards of 40-inch material; 1⅝ yards of 36-inch material for lower part of underskirt, collar, and cuffs; 2⅛ yards of 30-inch material for upper part of underskirt. The skirt is 36 inches long from the normal waist-line and is 1½ yards wide at the lower edge of the underskirt. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3621.—For the frock in medium size: 6⅝ yards of 40-inch material; ¼ of a yard of 54-inch net for vest; ⅞ of a yard of 36-inch lining The skirt is 36 inches long from the normal waist-line and 3½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3991.—For the frock in medium size: 5¼ yards of 40-inch material; 2½ yards of 27-inch material for underskirt. The skirt is 36 inches long from the normal waist-line and is 1½ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3808.—For the frock in medium size: 4⅛ yards of 40-inch material for overdress. 3¼ yards of 40-inch material for underdress. The skirt is 36 inches long from the normal waist-line and 2¼ yards wide. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. T3784; SKIRT NO. T3785.—For the waist in medium size: ⅝ of a yard of 40-inch material for overblouse; 1⅜ yards of 40-inch material for underblouse and sleeves; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the hem. For the skirt in medium size: 2½ yards of 40-inch material for underskirt; 2⅞ yards of 40-inch material for tunic. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. T3801; SKIRT NO. T3802.—For the waist in medium size: 2 yards of 40-inch material; 1½ yards of lace 10 inches wide; ⅜ of a yard of trimming 6½ inches wide for collar; ¾ of a yard of trimming 1½ inches wide for cuffs; ½ yard of material 27 inches wide for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long from the normal waist-line and 2⅞ yards wide at the hem. For the skirt in medium size: 3¾ yards of 40-inch material; 2 yards of trimming 1½ inches wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. T3841; SKIRT NO. T3842.—For the waist in medium size: 1⅝ yards of 40-inch material; 1 yard of 40-inch contrasting material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The overskirt is 36 inches long from the normal waist-line and 3¼ yards wide. For the skirt in medium size: 2⅛ yards of 36-inch material, for foundation skirt; 2¼ yards of 40-inch contrasting material for panels; 3¾ yards of 40-inch material for overskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

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WAIST NO. T3619; SKIRT NO. T3620.—For the waist in medium size: 1¼ yards of 40-inch material; 2 yards of 40-inch net for sleeve drapery; ¼ of a yard of 72-inch net for lower part of waist. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 6 yards of 40-inch net for overskirt; 2⅜ yards of 40-inch material for underskirt; 1⅛ yards of 40-inch material for panels; 1⅛ yards of 40-inch material for panel facing. The skirt is 36 inches long from the normal waist-line and 2½ yards wide at the lower edge of the underskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. T3915.—For the frock in medium size: 1 yard of 40-inch material; 1½ yards of 36-inch net for underskirt; 3 yards of 29-inch lace flouncing; 3 yards of 15-inch lace flouncing; 2 yards of 16-inch lace for shoulder trimming; 1⅜ yards of 2½-inch banding. The skirt is 36 inches long from the normal waist-line and is 3 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3933.—For the frock in medium size: 6⅛ yards of 36-inch material for waist and overskirt; 1¾ yards of 45-inch net for underskirt; 2⅛ yards of 11½-inch lace for collar; 2½ yards of 12-inch lace for underskirt. The skirt is 36 inches long from the normal waist-line and is 2½ yards wide at the lower edge of the underskirt. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T4007.—For the frock in medium size: 3⅛ yards of 40-inch material; 2⅝ yards of 40-inch material for back panel and girdle; 1⅛ yards of 36-inch tulle. The skirt is 36 inches long from the normal waist-line and is 1¾ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T3699.—For the frock in medium size: 3 yards of 36-inch material; 3 yards of 29-inch flouncing for overskirt; 1⅛ yards of 36-inch lace for sleeves; 3⅛ yards of ribbon. The skirt is 36 inches long from the normal waist-line and is 2 yards wide at the lower edge of the underskirt. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. T4008.—For the frock in medium size: 4⅜ yards of 40-inch material; 1 yard of 9-inch lace for sleeves; ¾ of a yard of 4½-inch lace for vest and collar; ⅝ of a yard of 33-inch lace for front panel. The skirt is 36 inches long from the normal waist-line and is 1½ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. T4005; SKIRT NO. T4006.—For the waist in medium size: 1½ yards of 27-inch material for back and front of waist and facing, 1⅝ yards of 36-inch material for sleeves, and yoke. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 2½ yards of 36-inch material for underskirt; 2 yards of 36-inch material for overskirt. The skirt is 36 inches long from the normal waist-line and is 1¾ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 103

COAT NO. T3747.—For the coat in medium size: 5⅛ yards of 36-inch material; 1⅜ yards of 36-inch contrasting material. Sizes, 34 to 40 inches bust measure. Price, $1.

COAT NO. T3966.—For the coat in medium size: 6⅛ yards of 40-inch material; 1¾ yards of 8-inch fur banding. The coat is 51 inches long at the centre back. Sizes, 34 to 40 inches bust measure. Price, $1.

COAT NO. T3550.—For the coat in medium size: 6½ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, $1.

CAPE NO. T3663.—For the cape in medium size: 4⅝ yards of 40-inch material; ½ of a yard of 36-inch material for collar facing. Sizes, 34 to 40 inches bust measure. Price, $1.

COAT NO. T3873.—For the coat in medium size: 3⅜ yards of 54-inch material. The coat is 46 inches long and 2⅜ yards wide. Sizes, 34 to 40 inches bust measure. Price, $1.

COAT NO. T3661.—For the coat in medium size: 5⅜ yards of 42-inch material. Sizes, 34 to 40 inches bust measure. Price, $1.

COAT NO. T3874.—For the coat in medium size: 5¼ yards of 54-inch material. The coat is 47 inches long and 3¾ yards wide. Sizes, 34 to 40 inches bust measure. Price, $1.

COAT NO. T3872.—For the coat in medium size: 4¼ yards of 54-inch material. The coat is 44 inches long and 3 yards wide. Sizes, 34 to 40 inches bust measure Price, $1.

PATTERNS ON PAGE 104

BLOUSE NO. T3662.—For the blouse in medium size: 3 yards of 40-inch material; ⅜ of a yard of 36-inch material for belt and pocket; ⅞ of a yard of 36-inch material for waist lining; 7¼ yards of trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3514.—For the blouse in medium size: 1⅞ yards of 40-inch material;

(*Continued on page 136*)

Wilkinson Art Quilts
(HAND MADE)

THE Quilt shown in the illustration is the popular Queen Anne design, with covering of finest quality sateen and filling of Australian lamb's wool. The price of this quilt furnished in three-quarter size is $17.50; in full double bed size, $21.50. This quilt is also made with covering of silk and satin.

THE exquisite beauty of Wilkinson Art Quilts, the exclusive designs, and their superb quality make an irresistible appeal, while their splendid utility wins the most practical and conservative buyer. They are marvelously light in weight, and their soft, fluffy folds give delicious warmth and comfort. Their possession is a never-ending source of pride and joy.

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The Wilkinson Sisters
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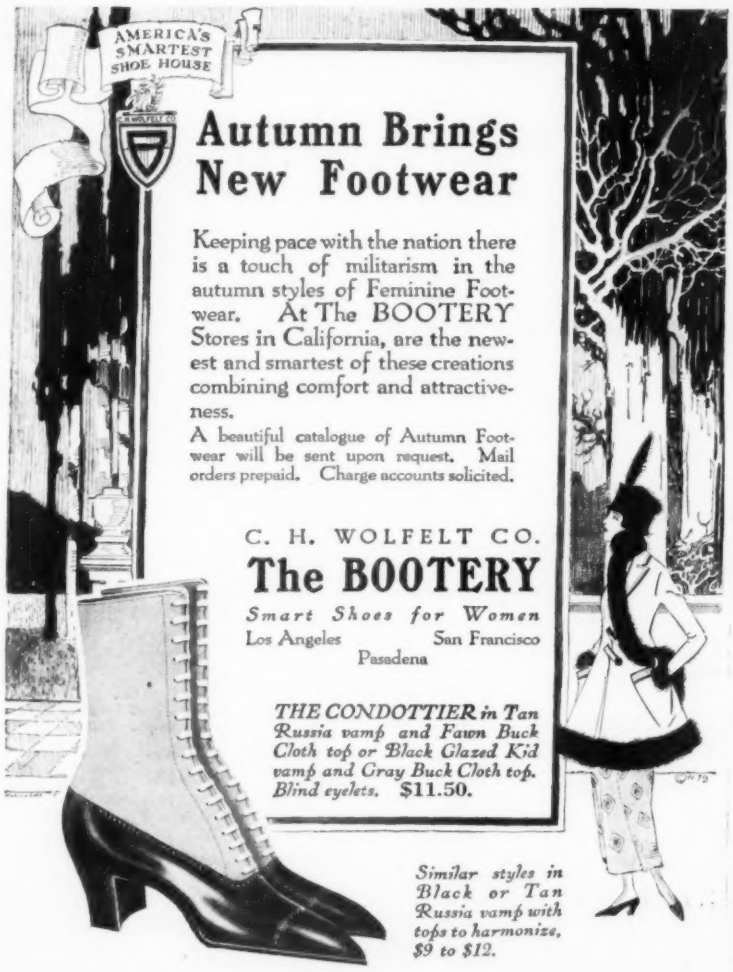

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PATTERN DESCRIPTIONS

(*Continued from page 134*)

⅝ of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3677.—For the blouse in medium size: 1⅞ yards of 36-inch material; ⅝ of a yard of 40-inch material for collar and belt; ¾ of a yard of 40-inch material for sleeves; 3⅝ yards of trimming; 9 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3885.—For the blouse in medium size: 2⅛ yards of 36-inch material; ¾ of a yard of 36-inch material for vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3681.—For the blouse in medium size: 2⅝ yards of 40-inch material; ½ of a yard of 40-inch contrasting material for belt and trimming bands. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. T3917.—For the skirt in medium size: 1⅝ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and is 1½ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. T3914.—For the skirt in medium size: 2⅝ yards of 44-inch material; ½ of a yard of 18-inch material for pockets. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. T3968.—For the skirt in medium size: 2⅝ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 2¼ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. T3970.—For the skirt in medium size: 2½ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and is 1½ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. T3942.—For the skirt in medium size: 1½ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and 1½ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. T3940.—For the skirt in medium size: 2½ yards of 40-inch material; ½ of a yard of 36-inch material for pockets. The skirt is 36 inches long from the normal waist-line and is 1¾ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

BLOUSE NO. T3829.—For the blouse in medium size: 3¾ yards of 36-inch material; 2½ yards of 40-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3811.—For the blouse in medium size: 1¾ yards of 40-inch material; ⅜ of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3740.—For the blouse in medium size; 2⅝ yards of 40-inch material; ⅛ of a yard of 40-inch material for neck-band. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3629.—For the blouse in medium size: 1⅝ yards of 40-inch material for underwaist; 1⅛ yards of 40-inch material for overwaist; 1⅛ yards of 2-inch trimming, 2¾ yards of narrow trimming, ⅜ of a yard of 40-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

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BLOUSE NO. T3978.—For the blouse in medium size: 2½ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3961.—For the blouse in medium size: 2¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3963.—For the blouse in medium size: 2⅝ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3639.—For the blouse in medium size: 3 yards of 40-inch material; 1¼ yards of 40-inch material for girdle, cuffs, and trimming; 32 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3959.—For the blouse in medium size: 2½ yards of 36-inch material; ⅞ of a yard of 36-inch material for sleeves and tie; ½ of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3833.—For the blouse in medium size: 1¾ yards of 36- or 40-inch material, ⅞ of a yard of 36-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. T3953.—For the skirt in medium size: 3 yards of 40-inch material; ⅜ of a yard of 40-inch material for yoke. The skirt is 36 inches long from the normal waist-line and is 1⅞ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. T3955.—For the skirt in medium size: 2⅝ yards of 40-inch material; ¾ of a yard of 36-inch material for girdle and bias bands. The skirt is 36 inches long from the normal waist-line and is 1¾ yards wide at the lower edge. Sizes, 24 to 40 inches waist measure, 35 to 40 inches hip measure. Price, 50 cents.

SKIRT NO. T3958.—For the skirt in medium size: 2½ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and is 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. T3956.—For the skirt in medium size: 3⅛ yards of 36-inch material; 1⅞ yards of 40-inch material for overskirt. The skirt is 36 inches long from the normal waist-line and is 1¾ yards wide at the lower edge of the underskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. T3954.—For the skirt in medium size: 4½ yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and is 2⅞ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. T3957.—For the skirt in medium size: 2⅞ yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 106

BLOUSE NO. T3680.—For the blouse in medium size: 2¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3489.—For the blouse in medium size: 2⅛ yards of 36-inch material; 1 yard of 36-inch material for vest, collar, cuffs, and girdle; ⅞ of a yard of 36-inch lining; 1⅝ yards of ribbon for tie. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3586.—For the blouse in medium size: 3 yards of 36-inch material; ⅜ of a yard of contrasting material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3589.—For the blouse in medium size: 2¾ yards of 36-inch material; 1½ yards of ½-inch ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3664.—For the blouse in medium size: 2 yards of 36-inch material; 1⅛ yards of 36-inch contrasting material for collar, cuffs, and vest; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3834.—For the blouse in medium size: 2⅝ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3904.—For the blouse in medium size: 2¼ yards of 36-inch material; 2 yards of 1-inch lace for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3450.—For the blouse in medium size: 2¾ yards of 40-inch material; ⅝ of a yard of 45-inch material for collar frills and small cuffs; 1 yard of ½-inch lace insertion; 14 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3665.—For the blouse in medium size: 2 yards of 40-inch material; 1¼ yards of 36-inch material for ruffles, collar, cuffs, and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. T3140.—For the skirt in medium size; 2⅞ yards of 40-inch material; ¾ of a yard of 40-inch contrasting material. The skirt is 35 inches long from the normal waist-line, and 1¾ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

(*Continued on page 138*)

WITH AN EIGHT CYLINDER MOTOR, ADMITTEDLY ONE OF THE MOST POWERFUL BUILT, AND A CHASSIS CAPABLE OF HOLDING THE ROAD UNDER ALL CONDITIONS, THE DANIELS "8" DESIGNERS HAVE SUPPLIED A LONG FELT WANT IN THIS NEWLY CREATED COLLAPSIBLE WINTER ROADSTER

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PATTERN DESCRIPTIONS

(*Continued from page 136*)

SKIRT NO. T3818.—For the skirt in medium size: 3⅝ yards of 36-inch material. The skirt is 36 inches long from the normal waist-line, and 1⅞ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. T2499.—The skirt is 37 inches long from the normal waist-line and 2¼ yards wide at the hem. For the skirt in medium size: 3 yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. T3817.—The skirt is 36 inches long from the normal waist-line and 2 yards wide at the hem. For the skirt in medium size: 3¾ yards of 36- or 40-inch material; ½ of a yard of 36-inch material for pocket and belt facing. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. T3819.—The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. For the skirt in medium size: 2½ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. T3938.—For the skirt in medium size: 1⅝ yards of 54-inch material. The skirt is 37 inches long from the normal waist-line and 1½ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 107

BLOUSE NO. T3669.—For the blouse in medium size: 2¼ yards of 36-inch material; 13 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3946.—For the blouse in medium size: 2¾ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3934.—For the blouse in medium size: 3¼ yards of 40-inch material; 3¼ yards of 4-inch insertion. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T2880.—For the blouse in medium size: 2½ yards of 36-inch material; ⅝ of a yard of 36-inch material for collar facing and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. T3935.—For the blouse in medium size: 2⅜ yards of 40-inch material; ⅝ of a yard of 40-inch material for trimming. Sizes, 34 to 40 inches bust measure, Price, 50 cents.

BLOUSE NO. T3936.—For the blouse in medium size: 2⅛ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. T3667.—For the skirt in medium size: 4¼ yards of 36-inch material; 13 buttons. The skirt is 36 inches long from the normal waist-line and 2½ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. T3884.—For the skirt in medium size: 2¾ yards of 40-inch material; ¼ of a yard of 27-inch material for pocket facing. The skirt is 36 inches long from the normal waist-line and 2¼ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. T3668.—For the skirt in medium size: 3¼ yards of 42-inch material; 10 buttons. The skirt is 36 inches long from the normal waist-line and is 2½ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. T3687.—The skirt is 36 inches long from the normal waist-line and 2¼ yards wide at the hem. For skirt in medium size: 3⅜ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. T3869—For the skirt in medium size: 2¾ yards of 40-inch material; ⅜ of a yard of 36-inch contrasting material for belt and insets. The skirt is 36 inches long from the normal waist-line and 1⅞ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. T3775.—The skirt is 36 inches long from the normal waist-line and 1¾ yards wide at the hem. For the skirt in medium size: 2⅞ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 108

FROCK NO. T4002.—For the frock in medium size: 4 yards of 40-inch material; ¾ of a yard of 36-inch material for collar, cuffs, and tie. The skirt is 33 inches long from the normal waist-line and 2½ yards wide at the lower edge. Sizes, 12, 14, and 16 years. Price, $1.

FROCK NO. T3879.—For the frock in 16-year size: 3½ yards of 54-inch material, or 4⅝ yards of 40-inch material; ⅞ of a yard of 45-inch material for collar, cuffs, and pleating. The skirt is 36 inches long from the normal waist-line and 2⅜ yards wide at the lower edge. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, $1.

COAT NO. T3906.—For the coat in medium size: 4¾ yards of 54-inch material; ½ of a yard of 54-inch contrasting material for cuffs. The coat is 45 inches long at the centre back. Sizes, 16 years (34 inches bust measure) and 18 years (36 inches bust measure). Price, $1.

FROCK NO. T3994.—For the frock in medium size: 4⅛ yards of 40-inch material. The skirt is 33 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 12, 14, and 16 years. Price, $1.

COAT NO. T4000; SKIRT NO. T4001.—For the coat in medium size: 3¼ yards of 40-inch material; ⅝ of a yard of 40-inch material for collar, cuffs, and trimming. The coat is 26 inches long at the centre back. Sizes, 14, 16, and 18 years. Price, 50 cents. For the skirt in medium size: 4⅛ yards of 40-inch material. The skirt is 33 inches long from the normal waist-line and is 1⅝ yards wide at the lower edge. Sizes, 14, 16, and 18 years. Price, 50 cents.

WAIST NO. T3880; SKIRT NO. T3881.—For the waist in medium size: 3¼ yards of 32-inch material; ⅜ of a yard of 36-inch material for collar and cuffs. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 50 cents. For the skirt in medium size: 5¼ yards of 32-inch material. The skirt is 36 inches long from the normal waist-line and 3⅜ yards wide. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 50 cents.

COAT NO. T3651; SKIRT NO. T3652. For the coat in medium size: 3 yards of 50-inch material. Sizes, 16 and 18 years. Price, 50 cents. The skirt is 36 inches long from the normal waist-line and 2¼ yards wide at the hem. For the skirt in medium size: 2½ yards of 50-inch material. Sizes, 16 and 18 years. Price, 50 cents.

FROCK NO. T3997.—For the frock in medium size: 5¼ yards of 40-inch material; ⅞ of a yard of 36-inch material for collar, vest, and cuffs. The skirt is 33 inches long from the normal waist-line and is 2 yards wide at the lower edge. Sizes, 12, 14, and 16 years. Price, $1.

PATTERNS ON PAGE 109

BLOUSE NO. T3905.—For the blouse in medium size: 2¾ yards of 40-inch material; 4 yards of trimming; ½ of a yard of 36-inch material for girdle. Sizes, 16 and 18 years, 34 and 36 bust measure. Price, 50 cents.

WAIST NO. T3658; SKIRT NO. T3659.—For the waist in medium size: 2⅛ yards of 40-inch material; ⅞ of a yard of 36-inch material for lining; 1 yard of 40-inch material for collar, cuffs, and belt. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 3⅝ yards wide at the hem. For the skirt in medium size: 5⅛ yards of 40-inch material. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 50 cents.

WAIST NO. T3653; SKIRT NO. 3654.—For the waist in medium size: 1¾ yards of 36-inch material; 1 yard of 36-inch contrasting material for collar, straps, and belt; 1⅛ yards of 27-inch lining. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 3⅛ yards wide at the hem. For the skirt in medium size: 4½ yards of 36-inch material. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 50 cents.

WAIST NO. T3882; SKIRT NO. T3883.—For the waist in medium size: ⅞ of a yard of 36-inch material for waist and sleeves; 1 yard of 36-inch material for girdle and neck fold; 4¼ yards of 7½-inch lace. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 50 cents. The skirt is 36 inches long from the normal waist-line and 2½ yards wide at the hem. For the skirt in medium size: 2⅝ yards of 45-inch material for underskirt; 2⅞ yards of 36-inch material for overskirt. 3 yards of 8-inch lace. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 50 cents.

FROCK NO. T4004.—For the frock in 16-year size: 3½ yards of 40-inch material; 1¾ yards of 36-inch material for underblouse. The skirt is 33 inches long from

(*Continued on page 140*)

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NEW YORK

PATTERN DESCRIPTIONS

(*Continued from page 138*)

the normal waist-line. Sizes, 12, 14, and 16 years. Price, $1.

FROCK NO. T3998.—For the frock in medium size: 4½ yards of 40-inch material; ⅞ of a yard of 40-inch material for bolero. The skirt is 33 inches long from the normal waist-line and is 2½ yards wide at the lower edge. Sizes, 14, 16, and 18 years. Price, $1.

FROCK NO. T3995.—For the frock in medium size: 6¾ yards of 40-inch material; ⅞ of a yard of 36-inch material for collar and cuffs. The skirt is 33 inches long from the normal waist-line and 1⅞ yards wide at the lower edge. Sizes, 14, 16, and 18 years. Price, $1.

FROCK NO. T4003.—For the frock in 16-year size: 3 yards of 54-inch material; 1¼ yards of 36-inch contrasting material; ⅜ of a yard of 36-inch material for collar. The skirt is 33 inches long from the normal waist-line. Sizes, 12, 14, and 16 years. Price, $1.

FROCK NO. T3876.—For the frock in medium size: 2⅛ yards of 40-inch material; 3¼ yards of 40-inch figured material. The skirt is 36 inches long from the normal waist-line and 2½ yards wide at the hem. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, $1.

PATTERNS ON PAGE 110

COMBINATION NO. T3976.—For the combination in medium size: 2¼ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BRASSIÈRE NO. T3974; PETTICOAT NO. T3975.—For the brassière in medium size: ⅞ of a yard of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the petticoat in medium size: 2 yards of 36-inch material. The skirt is 35 inches long from the normal waist-line and 1⅝ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COMBINATION NO. T3646.—For the combination in medium size: 2⅛ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. T3899.—For the combination in medium size: 2⅛ yards of 36- or 40-inch material; ½ of a yard of 36-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. T3900.—For the combination in medium size: 2¼ yards of 36- or 40-inch material; 5 yards of lace edging. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. T3148.—For the combination in medium size: 2¼ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. T3977.—For the combination in medium size: ⅜ of a yard of 40-inch material for brassière; 1⅝ yards of 40-inch material for bloomers; 1¾ yards of 40-inch material for drawers. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

CHEMISE NO. T3272.—For the chemise in medium size: 2¼ yards of 36-inch material; 4 yards of insertion; 7 yards of edging; 3½ yards of beading; 4½ yards of ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

PATTERNS ON PAGE 111

CHILD'S FROCK NO. T3888.—For the frock in 4-year size: 2½ yards of 36-inch material; ¾ of a yard of 36-inch material for collar and cuffs and bias fold. Sizes, 4 and 6 years. Price, 50 cents.

CHILD'S FROCK NO. T3887.—For the frock in 6-year size: 2⅜ yards of 32-inch material; ⅝ of a yard of 32-inch material for skirt-band and pocket facing. Sizes, 6 and 8 years. Price, 50 cents.

CHILD'S FROCK NO. T3871.—For the frock in 6-year size: 2⅜ yards of 27-inch material; ½ of a yard of 27-inch material for collar, cuffs, and pockets. Sizes, 4 and 6 years. Price, 50 cents.

CHILD'S UNDERGARMENTS NO. T3570.—For the combination: 2 yards of 27-inch material; 4 yards of ¾-inch lace. For the petticoat: 1½ yards of 27-inch material; 3 yards of 1¼-inch lace. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S FROCK NO. T3886.—For the frock in 4-year size: 2¼ yards of 40-inch material for frock; 1½ yards of 40-inch material for guimpe. Sizes, 4 and 6 years. Price, 50 cents.

CHILD'S FROCK NO. T3896.—For the frock in 6-year size: 2⅞ yards of 27-inch material for frock; 1½ yards of 40-inch cents.

CHILD'S FROCK NO. T3783.—For the frock in medium size: 2½ yards of 40-inch material; ⅜ of a yard of 36-inch material for collar and cuffs. Sizes, 6 and 8 years. Price, 50 cents.

FROCK NO. T3379.—For the frock in medium size: 2½ yards of 36-inch material; ⅜ of a yard of 40-inch material for collar and cuffs. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S FROCK NO. T3889.—For the frock in 2-year size: 2 yards of 40-inch material. Sizes, 2 and 4 years. Price, 50 cents.

CHILD'S FROCK NO. T3897.—For the frock in 6-year size: 2⅜ yards of 40-inch material for frock; 1½ yards of 36-inch material for guimpe Sizes, 6 and 8 years. Price, 50 cents.

PATTERNS ON PAGE 112

CHILD'S COAT NO. T3908.—For the coat in medium size: 2⅛ yards of 54-inch material. Sizes, 6 and 8 years. Price, 50 cents.

CHILD'S COAT NO. T3911.—For the coat in medium size: 2⅜ yards of 54-inch material, ½ yard of 36-inch contrasting material for collar, cuffs, and yoke. Sizes, 10 and 12 years. Price, 50 cents.

CHILD'S COAT NO. T3890.—For the coat in medium size: 1¾ yards of 54-inch material. Sizes, 4 and 6 years. Price, 50 cents.

COAT NO. T3477.—For the coat in medium size: 2½ yards of 36-inch material; ⅜ of a yard of 36-inch material for collar, cuffs, and facing. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S COAT NO. T3910.—For the coat in medium size: 2 yards of 54-inch material. Sizes, 4 and 6 years. Price, 50 cents.

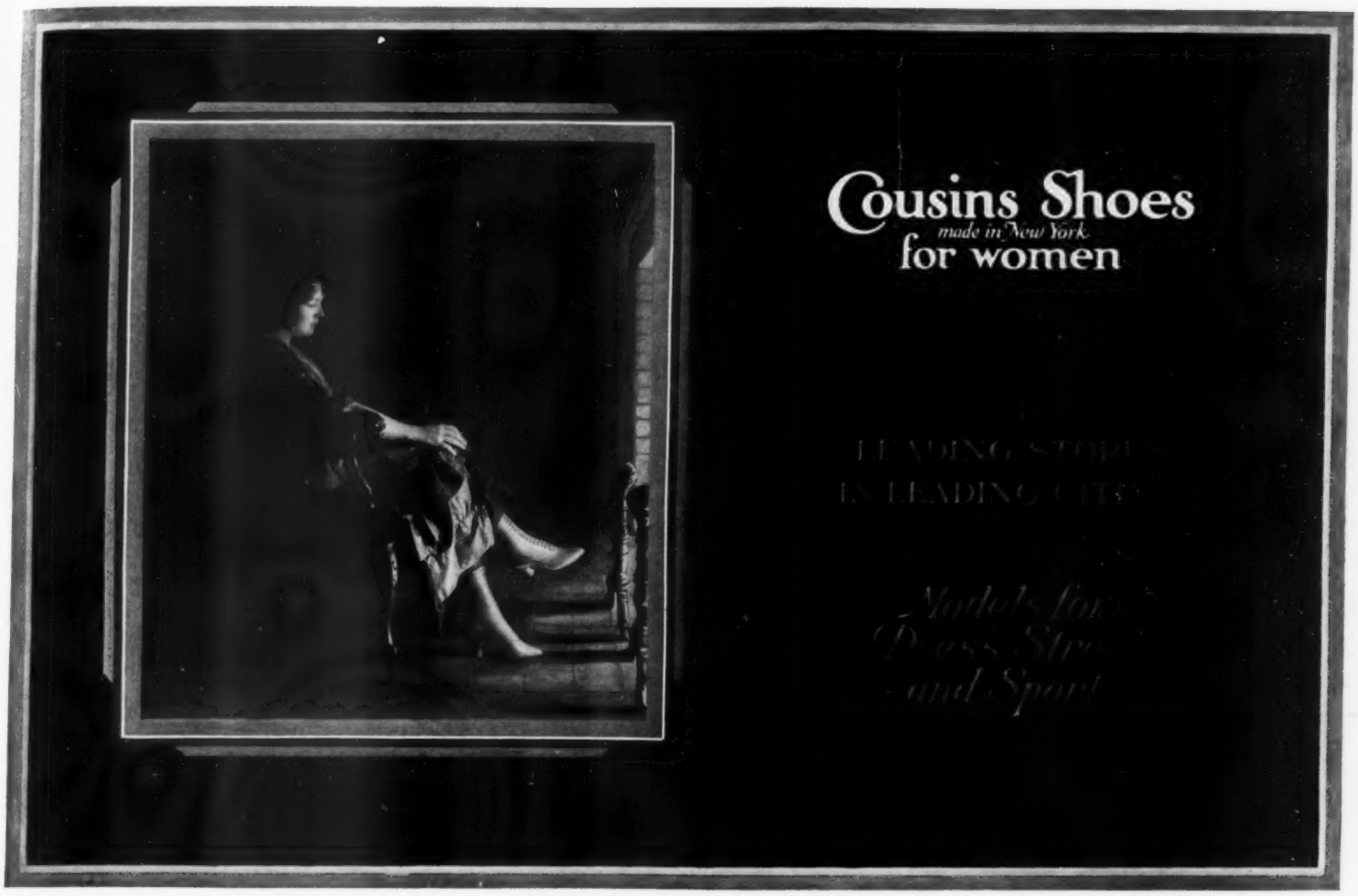
CHILD'S COAT NO. T3117.—For the coat in medium size: 3¼ yards of 36-inch material. Sizes, 4, 6, 8, 10, and 12 years. Price, 50 cents.

CHILD'S CAPE NO. T3909.—For the cape in medium size: 2 yards of 54-inch material. Sizes, 8, and 10 years. Price, cents.

CHILD'S COAT NO. T3907.—For the coat in 8-year size: 2⅝ yards of 54-inch material. Sizes, 8 and 10 years. Price, 50 cents.

CHILD'S COAT NO. T3486.—For the coat in medium size: 3⅛ yards of 40-inch material. Sizes, 8 and 10 years. Price, 50 cents.

CHILD'S FROCK NO. T3893.—For the frock in 10-year size: 3⅜ yards of 36-inch material; ⅜ of a yard of 36-inch material for collar and cuffs. Sizes, 8 and 10 years. Price, 50 cents.



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S O C I E T Y

Deaths

NEW YORK

Biddle.—On August 19, in the North Sea, Julian Cornell Biddle, son of Mrs. Arthur Biddle.

Rives.—On August 18, at his summer home at Newport, Rhode Island, George Lockhart Rives.

Watson.—On August 18, Charles White Watson.

Whitehouse.—On August 19, at Irvington-on-Hudson, Julius Saxe Whitehouse, son of Mr. J. Henry Whitehouse.

Wolfe.—On August 24, at her residence in Tuxedo Park, Anzonetta B. Wolfe, widow of John Wolfe.

Kern.—On August 18, at Asheville, North Carolina, John W. Kern, former Senator of Indiana.

Engagements

NEW YORK

Adriance-Anderson.—Miss Marion Campbell Adriance, daughter of Mr. I. Reynolds Adriance, to Mr. Edgar Vorhees Anderson, son of Mr. C. Edgar Anderson.

Baldwin-Smith.—Miss Marian Baldwin, daughter of Mr. Henry de Forest Baldwin, to Mr. Perry Dunlap Smith.

Lincoln-De Veau.—Miss Maryanna Ludlow Lincoln, daughter of Mrs. Lowell Lincoln, junior, to Mr. George Putnam De Veau, son of Mr. Frederic C. De Veau.

Mordaunt-Burrill.—Miss Elizabeth Morris Mordaunt, daughter of Mr. Francis Lionel Mordaunt, to Mr. Drayton Burrill, son of Mrs. Drayton Burrill.

O'Brien-Butler.—Miss Maude O'Brien, daughter of Mr. Morgan J. O'Brien, to Mr. Pierce Butler, son of Mr. James Butler.

Perkins-Sherwin.—Miss Constance W. Perkins, niece of Mr. Lawrence Perkins, to Mr. Robert W. Sherwin.

Reick-Bates.—Miss Amy Ridgway Reick, daughter of Mr. William C. Reick, to Mr. Chandler Bates, son of the late Charles S. Bates.

Shipman-Angell.—Miss Ellen Biddle Shipman, daughter of Mr. Louis Evan Shipman, to Captain Montgomery Boynton Angell, son of Dr. Edward B. Angell.

Wyeth-Gilbert.—Miss Elizabeth J. Wyeth, daughter of Mrs. Stephen G. Williams, to Mr. Cass Gilbert, junior, son of Mr. Cass Gilbert.

BALTIMORE

Reid-Lewis.—Miss Gladys Reid, daughter of Mrs. Andrew Melville Reid, to Mr. Vergil A. Lewis, son of Mr. Robert D. Lewis.

BOSTON

Batchelder - Hodges. — Miss Rosemond Batchelder, daughter of Mr. John L. Batchelder, to Mr. John King Hodges, son of Mrs. Amory G. Hodges.

PHILADELPHIA

Putnam-Crane.—Miss Katharine Putnam, daughter of Mr. Earl B. Putnam, to Lieutenant William D. Crane, son of Mr. George F. Crane.

Weddings

NEW YORK

Benedict-Elms.—On August 25, at the summer home of the bride's parents in Duxbury, Massachusetts, Mr. Edward Benson Benedict, son of Mr. William Leonard Benedict, and Miss Laura Coffin Elms, daughter of Mr. Edward Everett Elms.

Bouvier-Stone.—On August 24, in the Rectory of Saint Patrick's Cathedral, Captain W. Sergeant Bouvier, U.S.R., son of Mr. John Vernon Bouvier, junior, and Miss Emma Louise Stone, daughter of Mrs. Niels Grön.

Brennemann-Kip.—On August 11, at The Thousand Islands, Mr. David Emory Brennemann, and Miss Katharine Kip, daughter of Mr. Ira A. Kip, junior.

Butler-Vallandigham.—On August 24, at Chestnut Hill, Massachusetts, Lieutenant Pierce Butler, junior, 36th U. S. Infantry, son of Mr. Pierce Butler, and Miss Hilda Vallandigham, daughter of Mr. Edward Noble Vallandigham.

Carll-Eilbeck.—On August 16, at Yonkers, Mr. James Harvey Carll, junior, son of Mr. James Harvey Carll, and Miss Helen Cowperthwaite Eilbeck, daughter of Mr. John Herbert Eilbeck.

Cox-Ward.—On August 22, in St. Luke's Church, Noroton, Connecticut, Lieutenant Leonard Cox, U.S.R., son of Mr. Kenyon Cox, and Miss Frances Montagu Ward, daughter of Mr. Charles Montagu Ward.

Dominick-Hoyt.—On September 5, in Grace Church, Mr. Bayard Dominick, son of Mrs. Bayard Dominick, and Miss Alice W. Hoyt.

Ellett-Bigelow.—On August 15, at the country home of the bride's parents, at Highland Falls, New York, Lieutenant Thomas Harlan Ellett, and Miss Jane Poultney Bigelow, daughter of Major John Bigelow.

Guernsey-Henderson.—On July 16, in The Church of The Heavenly Rest, Captain Otis Love Guernsey, son of Mr. Nathaniel T. Guernsey, and Miss Margaret Clarkson Henderson, daughter of Mr. Francis Henderson.

Herter-Pratt.—On August 25, at Glen Cove, Long Island, Mr. Christian Herter, son of Mr. Albert Herter, and Miss Mary Caroline Pratt, daughter of Mr. Frederic Pratt.

Hubbell-Peters.—On August 22, at Wynde-Meede, Garden City, Long Island, Mr. John Platt Hubbell, son of Mr. George L. Hubbell, and Miss Dorothy Peters, daughter of Mr. Ralph Peters.

Phillips-Sanford.—On August 18, at the "Byways", the country home of the bride's parents, at Lawrence, Long Island, Lieutenant William F. Phillips, U.S.A., son of Mr. Frederic D. Phillips, and Miss Genevieve Leland Sanford, daughter of Mr. George Baylies Sanford.

Royall-Buckner.—On August 28, Mr. William Lawrence T. Royall, and Miss Mary Olive Buckner, daughter of Mr. Thomas A. Buckner.

Sawin-Moulton.—On August 16, Lieutenant Melvin E. Sawin, son of Mr. Eugene M. Sawin, and Miss Edith Moulton.

Scott-McCulloh.—On August 17, at the home of the bride's parents, Mr. George Elbert Scott and Miss Katharine Mayo McCulloh, daughter of Mr. Charles S. McCulloh.

Twaddell-Cutler.—On August 21, at the summer home of the bride's parents at Rye, New York, Lieutenant John Pawling Twaddell, son of Mr. James Lewis Twaddell, and Miss Elinor Cutler, daughter of Mr. John Lysander Cutler.

BOSTON

Richard-Hemenway.—On August 21, at Blue Hill Farm, the country home of the bride's parents, Mr. Auguste Richard, son of Mrs. A. Moore Richard and Miss Hetty Lawrence Hemenway, daughter of Mr. Augustus Hemenway.

CHICAGO

Chatfield-Taylor-Blow.—On August 22, at the home of the bride's parents, Lieutenant Wayne Chatfield-Taylor, son of Mr. Hobart Chatfield-Taylor, and Miss Adele Margaret Blow, daughter of Captain George Preston Blow.

NEW ORLEANS

Durdiueres-Moore.—On August 18, at the Moorelands, New London, Connecticut, Mr. Ernest Durdiueres, and Miss Isabella Moore, daughter of Mr. Robert Moore.

PASADENA

Lloyd-Smith-Fleming.—On August 25, First Lieutenant Walton Lloyd-Smith, U.S.R., son of Justice Walter Lloyd-Smith and Miss Marjorie Fleming, daughter of Mr. Arthur H. Fleming.

PHILADELPHIA

Duryee-Ballard.—On August 18, at the home of the bride's parents at Great Chebeague Island, Maine, Captain Samuel Sloan Duryee, son of the Reverend Dr. Joseph R. Duryee, and Miss Mary Ballard, daughter of Mr. Ellis Ames Ballard.

PITTSBURG

Potter-Cunningham.—On August 17, at Sewickley, Pennsylvania, Mr. Harris R. Potter, son of Mr. George L. Potter, of Baltimore, and Miss Eliza Jane Cunningham, daughter of Mr. William Wilson Cunningham.

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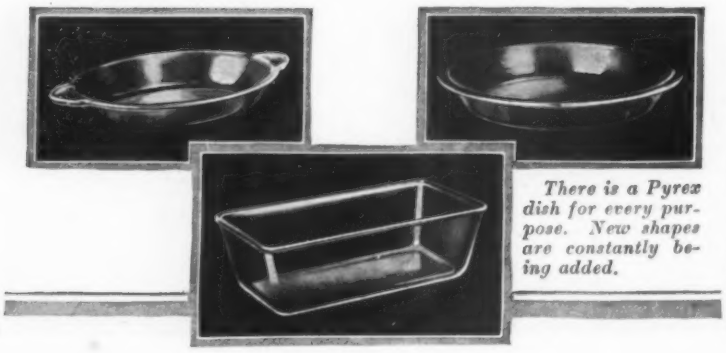

There is a Pyrex dish for every purpose. New shapes are constantly being added.

The ARTIST'S PATH *to* FAME

WE must extend our compassion to those respectable heads of families who, after talking exaggerated flub-dub about the ennobling influence of art, finally succeed in convincing their children of its importance. It may be that the child will yearn to go out in the world and become ennobled by it. When the disastrous accident has occurred, there is no help and no cure.

"Art happens;" said Whistler, "no prince may depend on it, no hovel is safe from it," and if the child has picked up the germ and it takes, it is best to give in at once and let the disease take its course, for all attempts to thwart and cure it will be useless. Occasionally marriage or a trip round the world will avert the evil. The gold cure sometimes works a miracle, but with the generous artist neither temperament, pleasure, nor pain will turn him from his goal, and tender parental dreams of an office stool attached to a regular income must be abandoned for the present, as we abandon the hope of an immediate millennium.

SYMPTOMS OF ART IN YOUTH

What shall be done with a young man or woman who exhibits symptoms of wanting to be a professional artist? The first move is to find out dispassionately whether the student has any natural aptitude for it or whether the desire is caused by disturbances of a preventable nature. Girls are apt to turn to art in some form when they do not desire immediate matrimony or do not meet the kind of individual with whom they can contemplate spending their whole lives with equanimity. Very often the friends of their parents offer no temptation to the rising generation, for its tastes are different from theirs,—more different perhaps at this stage of the world's progress than ever before. Nursing is hard and disagreeable work to those who are not especially fitted for it, housekeeping is intensely disagreeable to many who have received an education which renders their brains unfit for the trivial round of monotonous, semi-mechanical, daily actions that it implies. Typewriting and office work are attractive on account of the freedom from home supervision, but such an occupation often brings the young thing into contact only with men whose tastes are wholly alien to her own.

Besides, the art school is just round the corner; there, rows of gay irresponsible geniuses draw from the wildly exciting "altogether," under the supervision of a romantic being who can draw marvellous things and paint pictures which cost millions of dollars. It is a place, moreover, where no one is told to "sit up" every few minutes, or nagged because her hair is not the perfection of coiffures. How many people train their daughters not to think much of their personal appearance so that they may remain sweet and modest and yet expect it to be impeccable? The art school is the greatest respite from an unhappy home and sometimes a great relief from a happy one, too.

THE LURE OF THE ART SCHOOL

Freedom and knowledge concerning the things which the big world holds are temptations no girl can resist. Given a little talent, art knocks very hard at the door of a maiden's heart, for noble ideals (of an elusive character) seem to go hand in hand with a free outlet for the emotional nature, and perhaps the child's curiosity to see what real wickedness is like has also its part as an incentive.

Comfort one may proffer at once to distracted parents, for there is no more wickedness in an art school than there is between home and the dressmaker's,—far less, it may be, for art students are filled with impossibly lofty ideals, and the fear of the precious career being stopped at the source is better than whips or locks.

At the same time, the art student girl may insist on going about with her boy fellow students, even to theatres and dances. She will insist on seeing and knowing just what her well-meaning parents have kept hidden from her. The artificial heavens will fall and break in pieces, and, while she may keep a few fragments of the golden streets as trinkets and souvenirs, it will make no difference at all. She will build a new heaven and a new earth and be just as good as she was before—and better.

ART IN THE POCKET-BOOK

The dangers are less terrible for the young man on the score of his precious morals, but art hits him in the pocket-book. What prospects has he of making a living and being a respectable citizen?

Probably every man of average ability can learn any trade and succeed moderately well in it, though if his trade is also his whole desire, he is certain to get more out of himself in its pursuit. Some trades which demand an art school training are exceedingly lucrative. A successful portrait painter, political cartoonist, or advertising draughtsman may make plenty of money. There is a continual demand for book illustration, designing, and interior decoration. Coupled with literary ability, there is a small field for war correspondents and explorers, while it may be said that a careful uninspired draughtsman can nearly always obtain employment in connection with scientific work. All of these may be artists, but it is by no means necessary that they must be. The divine spark will find its own moment to burst into flame, and will do so no matter what obstacles are put in its way. It is safer to give any high explosive room to explode in, or it will shatter everything in sight. Art is no exception.

On the other hand, the painting of easel pictures is a long and hard road. A young painter may succeed in painting something fit to hang in a decent exhibition after a couple of years of hard study, but few succeed in making a comfortable income in less than ten years. If a man has not a private income of any sort and no more than average talent, the career of a grocer or haberdasher is certainly to be preferred; if the youth cares for creature comforts, he must provide them.

PROOF OF TALENT

A man once asked Sir Seymour Lucas, A. R. A., what he should do with his son who yearned for an art career.

"Can he do anything else?," asked the painter, "no other talent of any kind? Then he is probably meant for art; show me what he can do."

A true estimate it proved in that case, but many an artist is not entirely devoid of talent in other directions. The man will decide for himself, and if any one is in a position to coerce him into another path, his hatred will probably be the reward for wasting the valuable years he spends in attempting to live another's idea of his life instead of his own. Sooner or later he will turn again to art.

Rosetti made surprisingly good drawings when a mere child of four or five years. The curriculum of the Royal Academy School, however, never suited him; he never passed out of the first stage there, the antique room; yet he went away and surpassed all his contemporaries in England, with half their training and equipment. He was an artist, and the real artist never acts according to schedule. He ought to have failed,—but he didn't! Often a Prix de Rome man has passed into comparative obscurity, though he had much skill and the most complete technical equipment. He is like one who has learnt the use of words, but

(*Continued on page 146*)

Joseph

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The ARTIST'S PATH *to* FAME

(*Continued from page 144*)

having nothing useful or original to say, receives little attention from the world.

ALL IS GRIST TO THE ARTIST'S MILL

Many artists have begun with a few years' study of architecture, and it is good training for a young man, who may also find that it satisfies him as a career. Among artists are men who have been everything from priests to sailors before the mast. All one can say is that the second is probably a better school than the first. Experience is good, and travel is good. Anything which inspires, broadens, and develops man is to be recommended, but at the same time a few years' hard grind in art school is never out of place, as it enables a man to measure himself with his contemporaries, while acquiring knowledge and facility in expressing it.

Any school may supply this for a while, but the advanced student should exhibit signs of wanting to study with some particular artist of distinction. If this is within the bounds of reasonable possibility, it ought to be managed, for a man learns best with the master of his choice, and a student of art will not elect to study with any one who has nothing to give him. A few years of daily study from the nude makes an intelligent student a better judge of his requirements than any professor, and seeing that art is entirely a matter of personal expression, these details of his life should be settled by the artist himself, where it is possible.

STUDY AT HOME AND ABROAD

In Europe the notable centres for art study are known to every one. Munich and the Slade school (London) are probably the best drawing schools, while Paris is the great painting centre. Any school in Paris betwen the Lion de Belfort and the river is good enough to begin in. The student will soon find where he wants to go; all are much alike and are visited at intervals by distinguished artists who, in France, feel an obligation to teach the rising generation a little, seeing that they themselves had the privilege of criticism from the great men of the past generation.

Probably the Art Students' League in New York can offer as good training in constructive draughtsmanship, especially while Bridgeman is there, as either London or Munich, but Munich had the advantage over New York and London in being a school where many nationalities were well represented, a school where there was a freer spirit and consequently greater competition.

It will be many a long year before Paris will be surpassed as a school for painting. The French classical tradition has always been easily first, and as a vantage point from which to depart, it has no equal. But Paris is far more important than that. It is the lodestone which attracts students from every quarter of the globe. Many distinguished artists, native and foreign, have their homes there or make it a point to be in Paris part of the year. Nearly every new idea, wherever it was conceived, has emanated from Paris to be received by the world. Every artist must see the Louvre at some stage in his existence or he feels that he has missed the fruit of his birth. Wider and more sympathetic treatment he is likely to find in Paris than anywhere else, for the French have seen many generations of painters and know and sympathize with their eccentricities; they have seen so many that they are surprised at nothing. The far-famed "atmosphere" of art in Paris is a real thing, a vitalizing healthy influence which a serious student can hardly afford to dispense with. If he does not wish to study in the schools, he must wish to meet some of the men who are frequently in residence there. Great museums, good schools, and excellent company may be found in many places, but Paris is to an artist what St. Peter's is to a good Catholic or Mecca to the Mussulman. He cannot be indifferent to it even if he feels like it.

THE MARKET OF THE ARTIST

It is fairly safe to say that the work of many art students must go up in value. Take the number of art students in any school and choose from these two or three who are considered by their fellows and professors as the most brilliant. With health and luck, these are presumably among the masters of the future generation, and their work is now at its lowest figure. Obviously there must be profit coming to those who buy at that time, and with reasonably intelligent buying, the ultimate value of the best of these should more than outweigh losses on others. As a general rule, however, those who are going to be the great men of their generation are not very hard to discover, and the experience and interest gained from meeting the men and buying their work will easily protect even the tyro in art buying from grievous or irreparable damage to his exchequer.

Many collectors at present, having decided upon a group of young artists in whom they believe, make an arrangement to buy and exchange pictures continually, paying the difference in cost or it may be a small fee for the privilege. This is equivalent to the selling of museum pictures in the open market, but it makes sure of the purchaser at once, the artist himself, who should be perfectly willing to do this at any time. The mere fact that a man of taste is watching his work year by year, and is anxious to possess the best of which he is capable, should be a stimulus to him; and the arrangement is generally satisfactory to both sides.

THE PRICE OF ART

As to the profits upon art sales, the dealers seem to maintain their galleries without too great exertion, and there must be many private people who have turned over large sums spent upon Beardsley and Conder within fifteen years, to mention no others. It may be remarked, also, that the record price for a living artist's work has recently been broken when a Degas which the master sold for £20 was sold to the same man who originally bought it for £40,000. Degas, no less a wit than a painter, observed when they told him, "I am a race horse, I am only worth my feed of oats." The matter did not interest him.

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THE VEIL IS ALL THINGS TO ALL WOMEN

VEILS are the aura of woman's soul and body, and she manifests herself through them. Since time was they have floated and clung about her, suggesting all that may not be said. Aphrodite rose from the sea enveiled in mist, and Adam awoke from his last untroubled sleep in this world to behold Eve wrapped in the veil of her hair.

A veil turns a pretty woman into a siren, and makes a plain one—worse than pretty: as was said of an actress who, we may feel sure, was given to veils. Men do not see through a veil; they see what it evokes. For there's magic in them. If one veil, for instance, fails to recall vanished youth, the wise woman tries two; one to cover her face, and one to float distractingly about it. Give her seven veils, and the disastrous results make material for grand opera; while any number of veils, played upon by the spot light, serve as material for light opera and musical comedy.

IF MEN WORE VEILS!

One of the saddest things about being a man is that the veil is for women only. If diplomats could have gone veiled, the whole history of the world would have been changed; and if our politicians—but the mind shudders away from the thought!

The chief end of the veil is the confounding of the wise man in his wisdom that it may entangle him, with the fool, in its toils. When woman attains her final triumph over man, she wraps herself in the veil from head to foot; and at its appearance the spell of tears and smiles falls upon the wedding guests, and the preordained victim comes forth to meet his doom. It takes the best man he knows to support him in that hour.

His sentence, however, is not necessarily for life. In this it differs from that imposed by the nun's veil; though not from that imposed by the widow's. These apparently serious-minded veils, however, are descended from the wimple; and one meaning of the wimple is to hoodwink. Ninon de L'Enclos abjured the wedding veil because she wanted to do as she pleased—an original version of the situation for an enchantress. However she, like the veil, may have appeared serious-minded the better to hoodwink.

THE INFINITE VARIETY OF THE VEIL

There are veils that enmesh closely, and veils that float free; veils that trim the face with strange patterns, and veils that trim the hat so that it asks for nothing more. Capelines, for instance, acquire charming garlands of leaves and flowers, and the demure *cloche* is encircled with flower clusters or graduated dots. To the woman who must dress on nothing a year, this latter variety of veil is particularly recommended. Recently veils tried the trick of turning western women into houris, and now they are sometimes draped about the face much as a mosquito net is draped about a bed. If they are drawn close, they trail far down behind; and again, with seeming frankness, they are thrown back over the hat and intrigue the eye by lending to the features that soft illusion which transforms. Moreover, of late, veils have taken to contrasting meshes and colours for their central portions and their borders, thereby becoming yet more bewilderingly sophisticated and inscrutable. And there are veils beguilingly coloured and figured, which gather themselves together behind and turn into most ravishing bonnets.

Even the head-dress of the Red Cross nurse takes on the similitude of a veil and is brought to bear with deadly effect upon such officers and men as have survived the chances of the battlefield. And, noting the casualty list, women are wearing veils which simulate the head-dress of the Red Cross nurse.

There was once a woman teacher in old Bologna whose loveliness was so distracting that she appeared veiled before her pupils—thus distracting them still further. It is woman's way; and what is man that he should protest! In fact, the veil takes no responsibility whatever about man; it is wise as a serpent and as harmless as one.

IN THE MYSTERIOUS ORIENT

The eyes of the Turkish woman, gleaming above her veil, prick the soul of man and the veiled form of the Persian beauty haunts his dreams. If woman, wholly emancipated, foregoes the veil, it is man who will be set free; and then let the daughters of Eve beware!

Débutantes wear veils in order to appear sophisticated, and women of the world wear them in order to appear ingenuous—so incalculable is the veil, so like lovely woman herself. The severe costume turns to it for the needed touch of coquetry, and the ravishing one finds in this accessory the ineluctable lure.

When a woman would evade the point at issue, she veils her eyes with her lashes: and when she speaks, she is but weaving a shimmering web of words in which to veil her soul. If a statue should be erected to her its inscription might well be borrowed from the one which was engraved on the statue to Isis, that most feminine of goddesses: "I am that which is, has been, and shall be. My veil no one has lifted."

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SEEN *on the* STAGE

(*Continued from page 80*)

the idealizing fumes of alcohol, they join hands and swear fidelity to a lasting bond of brotherhood. Each of them—quite honestly—forgives his enemies and resolves to do good, in his final moment, to those who have used him, in the past, despitefully; and the public is shown a momentary picture of many despicable human beings rising, in a tragic crisis, to nobility, and preparing to front death as an equal and a friend. But then the flood subsides; the mortal danger disappears; and each of these wastrels reverts, by long-established custom, into the very rogue he used to be before death appeared to summon him magnificently to become a better person than his habitual and sordid self. This ending of the play is cynical; but it is true to life, and it contains the elements of tragedy. The truth of the whole matter seems to be that it is more difficult to live nobly than it is to die nobly: and this is a truth, perhaps, that should be cherished in a period which, like the present, offers easily to any moral slacker so magnificent an opportunity to die.

"The Deluge" was beautifully acted by a well-selected cast rehearsed by Mr. Hopkins. The single set, designed by Mr. Robert Edmond Jones, was remarkable not only for its decorative fitness but also for its realistic accuracy. The production of this interesting play may be commemorated as a fact that adds a jewel to the crown of Mr. Arthur Hopkins as a producing manager. It is only because so serious a document was unable to attract the unserious attention of the drifting public of mid-August that "The Deluge" must be catalogued, in the technical language of the theatre, as a "failure."

"A TAILOR-MADE MAN"

"A Tailor-Made Man," though written by Harry James Smith, was produced by Cohan and Harris; and it follows the Cohan formula with fidelity. The first act acquaints us once again with an impecunious young man who conceives an imaginative, preposterous, and by no means honest project for bettering himself in life; and the subsequent acts disclose the successful development of this preposterous idea. The impecunious hero makes a fortune for himself and for many other people; and the whole play demands acceptance as a sort of merry minor symphony on the subject of success. Here we have, of course, another exhibition of the formula employed in most of Mr. Cohan's plays and in most of the other plays by other authors that have been written in imitation of Mr. Cohan's popular example.

In "A Tailor-Made Man," the hero begins life modestly as a tailor's apprentice, who, in his leisure moments, reads and thinks, and imagines for himself a noble destiny. He desires to assume a leadership of men, in order to accomplish "the many things that Napoleon left undone"; and the desired opportunity comes to him one evening, when he decides to borrow a suit of evening clothes that has been sent to the tailor's shop in which he is employed, and, thus accoutred, to attend an important reception of which he has read preliminary notices in the society columns of the daily papers.

The audience is asked to presuppose that this tailor-made young man is endowed sufficiently with education and with *savoir faire*, and also with a gift for conversation, to "make good" at once in the new environment upon which he obtrudes himself as an uninvited guest; and this presupposition requires a more than customary contribution of imaginative sympathy with the project of the play. We are informed, however, that the hero makes such a hit at this reception that he is immediately taken into business, in a confidential and important post, by the president of the greatest shipping corporation in the country.

In this new post, the hero of the play succeeds, because of his glibness in adapting to practical uses the theoretical ideas of a humbler man, more earnest but less clever and impressive than himself; but, at the climax of the play, there comes a crisis in which this humbler man, incited by the undermining motive of jealousy, reveals to the general public the damning facts which concern the hero's humble origin.

The tailor-made man returns, in the last act, to the tailor's shop, even as Napoleon was exiled to Elba; but it appears, in the outcome, that Big Business really needs him, and, despite the humbug that had launched him on his start in life, he is recalled to his position of command in the mighty corporation which he has already helped by his combination of imaginative ideas with that personal assurance which is necessary to put them practically into execution.

This play succeeds with the American public because of its repetition of that favoured thesis,—the celebration of success. It succeeds, also, because of the beautiful and subtle acting of Mr. Grant Mitchell in the leading part. Mr. Mitchell is gifted with an educated ear; and he reads his part with a quite extraordinary sense of tempo and a marvellous appreciation of the effect of well-calculated pauses.

The play, however, is rather thin in substance and discloses no appreciable skill in its development. It is a manufactured product, devoid of characterization and deficient in the tang of life. "A Tailor-Made Man" depends for popularity upon a lucky combination of excellent acting, clever stage-direction, and an established predisposition of the public to enjoy a mildly amusing repetition of a well-worn formula.

"EYES OF YOUTH"

"Eyes of Youth," by Max Marcin and Charles Guernon, is a well-made play; but the making of the play is merely mechanical, and at no point does the piece appeal to the public as a sincerely intended commentary upon life. There is no such thing as character-creation in this composition; and the dialogue is baldly and badly written.

We are introduced at the outset to Gina Ashling, the eldest daughter of an impoverished family that is living in a small American town. She is confronted by an immediate necessity for choosing between several different projects for her future life; and, at this moment, a Hindu Yogi enters and presents her with a crystal ball, by gazing into which it is assumed that she will be able to foresee her future destiny.

The heroine gazes into the crystal; and the next three or four scenes of the play depict the future that she imagines for herself in the event that she shall yield to one or another of the immediate incentives that are offered to her. Finally, by the method of elimination, she decides to follow her own most wholesome impulse, which is, of course, to marry a comparatively inconspicuous young man whom she genuinely loves.

This narrative pattern, though unusual, is by no means novel. It was used recently by O. Henry in his celebrated story entitled "Roads of Destiny"; but it is at least as old as the Arabian Nights. Nevertheless, it offers an aspect of novelty when it is now exhibited upon the stage. "Eyes of Youth" is a clever fabrication, and it discloses many merits when considered merely as a piece of mechanism. But it lacks sincerity,—that is to say, a clearly recognizable relation to the truth of life. The main reason for going to the theatre is to be reminded

(*Continued on page 152*)

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GOETZ SILK MFG. CO.
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* "Gets"

SEEN *on the* STAGE

(*Continued from page 150*)

that life itself is far more wonderful than any comment that the theatre can record; and, in this suggestion of a mystic greatness that soars beyond the reach of mechanism, the present play is singularly lacking.

"MAYTIME"

"Maytime" is more artistic than the sort of comic opera that is usually presented on Broadway. The libretto, which was written by Mrs. Rida Johnson Young, tells a clear coherent story that is rich in sentimental interest, and the music, originated or adapted from a Viennese original by Mr. Sigmund Romberg, is tuneful and melodious. Except for a regrettable introduction of Winter Garden methods in the final act, the staging also displays an unexpected quality of taste. "Maytime," therefore, is not by any means an entertainment that may be ignored.

In this piece, Mrs. Young has repeated the narrative expedient that was made popular in "Milestones,"—the device, namely, of continuing a story through successive generations. In the first act, which is set in 1840, we are introduced to two young lovers who belong to that old aristocracy of New York City whose life was centred in Washington Square. These lovers are subsequently parted; and each of them contracts a marriage of convenience. Subsequently still, the son of one marriage and the daughter of the other meet and fall in love, and renew in the old house in Washington Square the romance that was begun more than half a century before.

This device of narrative affords a logical opportunity for the frequent changes of costume that are desirable in comic opera; it affords also a frame-work that is easily embroidered with romantic music. Considered all in all, the production of "Maytime" may be recorded as a clear advance on the part of the Messrs. Shubert in this particular domain of entertainment.

BOLM'S BALLET INTIME

A touch of beauty was afforded to the task of theatre-going in the unseasonable month of August by the appearance, at the Booth Theatre, for a fortnight, of Adolf Bolm and his *Ballet Intime*, for the benefit of the American Ambulance in Russia. Mr. Bolm was the chief lieutenant of Nijinsky in the *Ballet Russe* of Serge de Diaghileff; and he is not only an accomplished dancer, but also an experienced stage-director and a gifted impresario.

For his *Ballet Intime*, Mr. Bolm assembled a number of great artists from that dreamful and meditative world that lies east of the present battle-line in Russia. There was Roshanara, who incarnates in herself the magic and mystery of gorgeous India; there was Michio Itow, who translates into terms of instant life the recorded message of the graphic artists of Japan; and there was Ratan Devi, who chants with dignified simplicity the melancholy melodies of the unfathomable orient. Mr. Bolm himself roused the public to enthusiasm by his vigorous rendering of an ancient Assyrian dance,—the sort of dance that is recorded on many immemorial tablets that are treasured in the British Museum. All in all, this entertainment offered a continuous delight to the eye and to the ear; and the spectator was reminded once again of the basic fact that dancing, after all, is perhaps the most quintessential of the arts.

THE HIPPODROME

The new show at the Hippodrome, which is called "Cheer Up!—A Musical Revue in Three Cheers," is no less monumental in its magnitude than those which have preceded it, but it offers fewer elements that appeal to the esthetic sense. The ice-ballet has been abolished; and Charlotte, and Katie Schmidt, and all the other skaters who used to incarnate to the eye the very poetry of motion, have flitted elsewhere, to delight some other corner of the world. Their place is occupied by a rather crude and tawdry Coney Island carnival, in which the water-tank is put to uses that are merely mechanical.

The artistic touch of Mr. Robert McQuinn is also less in evidence than usual in the congregated numbers, although he has been permitted to design the costumes for the biggest undertaking of the evening,—a patriotic pageant called "The Land of Liberty." Much of the comedy of "Cheer Up" is too antiquated to be cheering. Real fun, however, is afforded by the Mallia troupe of professional baggage smashers; and a touch of life is imparted to the show by the spirited antics of a troupe of Berber acrobats.

The music of Mr. Raymond Hubbell is pedestrian and commonplace; and one seeks in vain throughout the entertainment for the imaginative touch of art. Nevertheless, the Hippodrome will continue to be as popular as ever, by virtue mainly of its monstrous magnitude. This is a big country; and our public likes to patronize a big show.

"LEAVE IT TO JANE"

One of the most regrettable incidents in the recent history of the American drama was the retirement of George Ade at what appeared to be the very height of a promising career. After his initial successes in musical comedy, Mr. Ade turned his attention to the legitimate drama and scored heavily with both "The County Chairman" and "The College Widow." He was hailed as the logical successor of Charles Hoyt in that particular domain of character-creation which bodies forth in living figures the sort of humour that, even since the days of Benjamin Franklin, has been regarded as peculiarly American. But "The College Widow" was followed by two or three amusing plays that happened, by some accident of destiny, to fail; and, thereafter, Mr. Ade, contented with his gains and discountenanced in his ambitions for the future, retired to his Sabine Farm and renounced the alluring but uncertain business of writing for the stage. The palm that was offered to him as the successor of Charles Hoyt has been passed on, in later years, to George M. Cohan; and Mr. Cohan has succeeded in continuing with unabated vigor the fresh and free traditions of American farce. But those of us who vividly remember "The County Chairman" and "The College Widow" still regret the premature retirement of Mr. Ade.

For this reason, the public should be particularly grateful for the enterprise that has resulted in a resurrection of "The College Widow" on our stage, though the text is offered in an altered form. At the instigation of Messrs. Elliott, Comstock, and Gest, this amusing play of Mr. Ade's has been turned into a musical comedy by that gifted and indefatigable couple of collaborators, Mr. Guy Bolton and Mr. Pelham Grenville Wodehouse. Mr. Bolton has respectfully retained the skeleton of the original comedy and has revivified the humour here and there by interjecting many lines that point to "modern instances"; and Mr. Wodehouse has contributed more than a dozen topical poems that are both clever and amusing. The text is now accompanied by many lilting melodies written by the popular composer, Mr. Jerome Kern; and Mr. Kern's music is of the sort that sends the audience whistling home.

FLESH REDUCED
QUICKLY AND SAFELY
BY THE OLDEST AND MOST RELIABLE METHOD

Being advice on how to remove unbecoming and unnecessary weight without dieting or impairing your health By DR. JEANNE B. WALTER

IT has been proven time and time again that the wearing of Dr. Walter's Seamless Rubber Garments results in reducing that part of the body over which they are worn. This is accomplished by perspiration: "the safe and quick way to reduce."

Figure 5—Eton Jacket. To reduce bust and upper part of body.
Stock sizes, $8.50
Made to measure, $12.00

For years professional athletes, when they found themselves taking on excess weight and impairing their muscular activity—have used the sweating process. Jockeys, especially, have found this the surest means of keeping their weight down to the necessary low level which their occupation requires without impairing their health or strength.

Figure 3—Pants for reducing the limbs.
Price, $20.00
Particularly beneficial for rheumatism and stiffness. Made in stock sizes. Not made to measure.
Price, $15.00

I invented these garments to replace the old methods and to provide a comfortable means of eliminating unwanted fat.

These garments of mine are made of pure Para rubber, medicated according to my own private formula.

They are made to measure, and are worn next to the skin in perfect comfort.

Wearing these garments during the day or during the night will give excellent and satisfactory results. While these garments give a certain amount of support, they are not made to replace corsets when wearing tailor-made or other street gowns.

Figure 4—Chin Reducer
Price, $2.00
Figure 4—Corsage Reducer. For bust, hips and thighs. Can be worn under corset.
Price, $20.00

While actual use of my rubber garments is positive proof of their marvelous action, still, I have received numerous testimonials and other evidence which prove that reduction can be relied upon.

If you will send me your measurements, I will make and ship to you, parcel post paid, any garment that you decide you need upon receipt of price. If you are in doubt as to exactly what garment you need, write to me fully, in confidence, telling where you are overdeveloped, and I will personally advise you which garment you require. Don't think for a moment that these garments are warm—they are not. They are cool and comfortable. They cause you to perspire freely, and it's the perspiration that makes them feel cool.

Figure 1—Union Suit used where reduction of the entire body is required.
Price, $30.00
Full length with long sleeves, $35.00

If you really do desire to reduce without discomfort, without dieting or impairing your health or weakening yourself, you should certainly use the Dr. Jeanne Walter's Famous Seamless Rubber Garment best suited to your requirements.

I am describing fully here a few of the various garments, their uses and their cost.

All of the garments shown here, and the others that we make, are made to your measure. The illustrations shown here merely give an idea of the uses and appearance of the garments, which are well made and carefully finished. In all the years that I have been making these garments I naturally have been able to find out the attitude of most of my customers in regard to them, and I am highly gratified to be able to say that absolute satisfaction seems to be the general feeling of every one who has ever purchased my garments, and they have been recommended highly by wearers to their friends.

Figure 9—Neck and Chin Reducer.
Price, $3.00
Figure 9—Arm Reducer Prices, $8.00 *to* $10.00
Figure 9—Long thin belt reduces upper part of abdomen. Price, $15.00.
Stock sizes, $10.00

When you order any of these garments made for you, you buy them under the positive guarantee that there are no other real pure rubber reducing garments on the market similar in any respect to those patented and manufactured by Dr. Jeanne Walter.

Figure 15—Brassiere. Covers bust and under bust. Contil back.
Price, $6.00

Address in confidence.

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Philadelphia Representative: Miss Mary Kammerer, 1029 Walnut St.

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Lady Duff Gordon

WHETHER you are a crochet expert or just a beginner, you can have exquisite underwear, waists, etc., designed by Fashion's foremost authority, at the mere cost of materials and your own time by following Lady Duff-Gordon's wonderful designs fashioned exclusively for the Richardson Silk Company, and shown in the Lady Duff-Gordon Crochet Books listed below. Each design is pictured in detail, with complete instructions for crocheting.

The complete Lady Duff-Gordon lingerie outfits, with all materials stamped ready for cutting and crocheting, are sold everywhere in convenient package form at remarkably low prices. If your dealer cannot supply the outfits, or any of the following Lady Duff-Gordon books, write us direct, giving dealer's name.

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Price 10 cents each everywhere. By mail 12 cents

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MERCERIZED CROCHET COTTON

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"In my own studios I use Richardson's Sewing Silks and R. M. C. Crochet Cottons exclusively for all garments including my most exquisite gowns, because I find them so very dependable."

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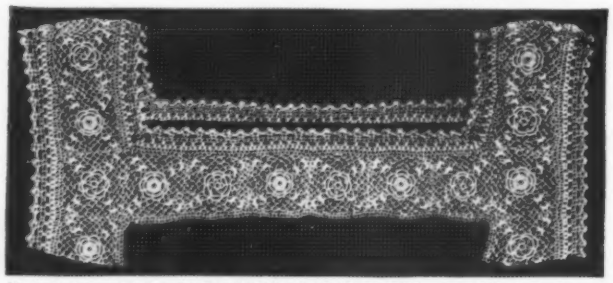
DEALERS: Write for these books and outfit proposition.



Lady Duff-Gordon Complete Combination Outfit No. 5 with Romance Yoke design shown above, containing white silk chiffon for combination, crochet cotton for yoke, and complete instructions for crocheting yoke and making up garment—$1.50 everywhere.

AS SEEN *by* HIM

(Continued from page 73)

Apropos of Victorian usages, I have just picked up in the library an old book of the vintage of the beginning of the twentieth century—just before Edward came to the throne—in which an Englishwoman gives some quaint advice on manners and morals. Although we may smile over its sentimentality, there is a lot of good in it, and much which might well guide us these days. "If you are merry," says the writer, "go to a man. If you are sad, go to a woman. If you want counsel, go to a man. If you want sympathy, go to a woman. If you want assistance, go to a man. If you want sacrifice, go to a woman. If you want the aid of an hour, go to a man. If you want the aid of a lifetime, go to a woman." Again she says: "Do not remember having known Mrs. or Miss So-and-so years and years ago, when they were little girls; you should never remember meeting any woman further back than five years. Do not call any girl but your sister, cousin, sister-in-law's sister (what a peculiar exception—so very English!) and one or two similar close connections, by their Christian names. Do not discuss matrimonial scandals with a woman, or encourage her to say spiteful or coarse things, and then go and laugh over them with some man friend afterwards. Do not praise a woman's appetite, good health, or good preservation. Do not talk dress or children to women, for you will only show your ignorance, and bring down silent contempt upon your head. Never repeat to one woman the confidences of another. Do not, with your little courtesies of speech, forget little courtesies of manner. Rise when a lady gets up and speaks to you. Stand all the time she is talking and standing."

THE LAWS OF COURTESY

Now to this I would add the primer rule that a man should always rise when a woman enters a room and likewise when she leaves it; in other words, a man should never remain seated while a woman is standing. In *la vie intime*, a woman will sometimes say, "I am going in and out all the time. Please do not rise." But all the same she likes the courtesy. I also could add that a man should never sit cross-legged in the presence of a woman,—another primitive rule almost obsolete now. And I would add, upon looking at some of the snap-shots of members of our fashionable set, that girls and young matrons are not at all averse to being snapped in such a position, with a stunning, if somewhat shocking, exposure of stocking and limb.

The Victorian ladies—they were always called ladies at the era of this little book—did not smoke in public, nor did they dance with abandon, nor did they imitate the manners of life below stairs. I am really hoping that the military regime may mend some of these abuses. It has done away with the silly ass and the effeminate fool of the tame cat order. Women are calling, now, for the primitive and manly man.

THE SWING OF THE PENDULUM

However, we still further offend against our good author's maxims. She goes on: "Because a girl or woman may be foolish or low enough to talk slang, introduce doubtful topics, indulge in doubles extendres, it is no palliation for a man to respond in a similar strain, and no genuine gentleman would do so." I heartily agree; but I fear that, in this age of emancipated woman, we should be voted bores if we followed this advice. How old-fashioned and yet how refreshing are these admonitions: "To every woman a man should talk with respect, because his mother was a woman. To every girl as he would like other men to talk to his sisters. To every engaged girl as he would wish other men to speak to his fiancée. To every wife as he would desire other men to converse with his wife." Does not this sound like the Bible! Yet how heartily should we indorse every word of it. But do we practise it? I am really a believer in cycles. Fashions return again and again, in some modified form. After great upheavals, we grow coarsely lax, just as our ancestors did in the days of Queen Anne and afterward during the Reign of Terror—then comes a sudden reining-up. All the same, I am not yet, thank goodness, one of those fossils who hold up horror-stricken hands at the independent ways of the modern woman. If it were not for these same independent ways, the mighty work that English women are doing in this war would be left undone.

One last quotation, and I will put aside the little book and consign it to its library shelf, where it has been unopened for ten years: "A man of good birth and of wide experience once said to me: 'Put me in a perfectly dark room full of all sorts and conditions of individuals, and just by the difference in their intonation I could pick you out the gentlepeople.'" Quite true! McDowell, the composer, made his pupils stay in one room while he went in another and struck a chord on a piano; and he made them tell him in what key it was and of what notes it was composed. A young man may have picked up certain tricks of voice and speech in the good democratic companionship of the camp last summer. Be careful, however! I can always place a man or a woman by the way he or she pronounces the simple phrase, "At all."

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Identified by the Rope Weave Selvage

The character of your costume depends upon the character of the silk; BEAVER SATIN with its richness and softness is a silk of character. That is why "BEAVER SATIN" is used so generally for the smartest of dresses, suits and linings.

BEAVER SATIN is made in the richest of colorings from the dark shades to the most delicate evening colors. Look for the rope weave in the selvage.

Your dealer will have "Beaver Satin"—if he hasn't it already, write for a sample.

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The New Hair Net
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On the Briarcliffe last, with Extension Edge. Sole, Fair-stitched. New walking heel.

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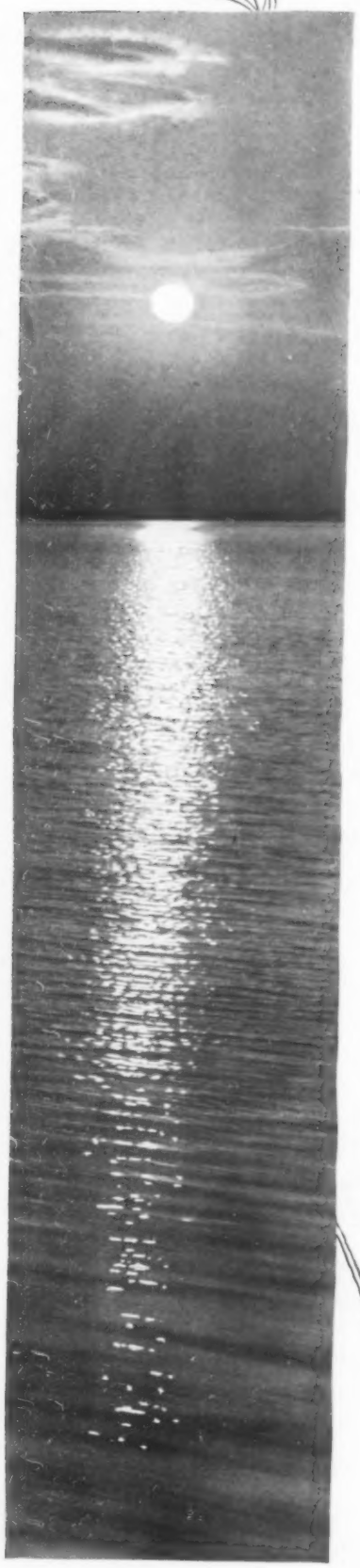

"MOON-GLO" Meteor

Not a "lustre," nor a "sheen" can express its finish — but that peculiar bloom that can be described only by the word "glo".

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Extra quality and weave for graceful drapes.

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Soft, luxurious and with that peculiar "glo"-like finish.

At the best shops — by the yard, name on the board — in apparel from Gown to Negligee, with the tiny "Moon-glo" label —

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"Moon-glo" for Everywear
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ORIGINALITY-QUALITY

NOBLESSE OBLIGE

THE history of the National Special Aid Society is interesting, and proves how efficient efficiency can be in an emergency; and it also proves the value of Anglo-Saxon grit and of "eternally sticking at it."

The organization was founded by Mrs. William Alexander in January, 1915. Mrs. Alexander was in France during the first few months of the war, and from there she conceived the idea of a woman's organization in America which should spur the nation to a realization of the need of preparedness—a preparedness and a patriotism in time of peace, which would aid the country in time of war.

THE RAPID GROWTH OF THE SOCIETY

The aim of the society was to mobilize the woman power of the country for general and efficient service; for the storm clouds were gathering over our own nation—no bigger at first than a man's hand: but that hand was the mailed fist of Germany.

Mrs. Alexander won the cooperation of some enthusiastic women; and enthusiasm, like a rolling stone, gathers momentum even though it gathers no moss. And in consequence, the National Special Aid Society has to-day chapters from Boston to California, and from California to Florida, with a membership of thirty thousand volunteer workers.

The headquarters of the society are at 259 Fifth Avenue; the officers for 1917 are: Mrs. William Alexander, president; Mrs. Charles Frederick Hoffman, vice-president; Mrs. Henry A. Wise Wood, secretary; Mr. Leroy Baldwin, treasurer; and Mr. George Sweeney, executive secretary. The society has a board of directors consisting of Mrs. William Alexander, Mrs. Charles Frederick Hoffman, Mrs. John E. Alexander, Miss Isabelle H. Hardie, Mrs. Charles Ditson, Mrs. William Hoppin, Jr., and Mrs. Eliot Butler Whiting. The Advisory Board is composed of some of the most active men in the financial world,—Mr. Herbert Satterlee, Mr. Samuel R. Bertron, Mr. Oliver Harriman, and Mr. Frederic R. Coudert.

As in Congress, the real work of the society is done in the committees, and one of the most interesting of these committees is the one on aviation. "Help the Wings of the U. S." is the slogan it has selected. Mrs. William Allen Bartlett, the animating spirit as well as the chairman of this committee, has accomplished marvellous results, as is proved by this list of its recent activities.

SOME OF ITS ACTIVITIES

A cheque of eight hundred dollars was sent to President Hawley, of the Aero Club of America, to train two aviators; a cheque of thirteen hundred and five dollars to the First Battalion Aeronautic Section, N. M., N. Y., Bay Shore, for a hospital to be named by the Aid Society; a pulmotor, binoculars, typewriters, and a hundred magazines (scientific and otherwise) have been contributed to the same station. It has taken care of the men's mending at Bay Shore, and has given one thousand copies of Major Rees's book, "Fighting in the Air," to Professor Bingham, at his request, for the aviation schools. It sent five men to France in the month of June, for the Lafayette Escadrille, at a cost of three hundred dollars for each. It has also endowed a bed in the American Hospital in Paris in honour of the Navy aviators, and equipped two tennis courts and formed an Amusement Committee at the Aviation Camp, Bay Shore, where entertainments will be given at the local theatres; the proceeds of these will go to the Post.

Mrs. Charles A. Childs, the chairman of the Transportation Committee, watches, but does not wait. A call from the Recruiting Office of the Marines at the Navy Yard, for aid in getting a motor for service with the corps, brought quick action from the chairman; all within twenty-four hours, Mrs. Childs had gathered the funds, purchased the motor, had it equipped for service and—as a finishing touch—had a chauffeur enlisted and in uniform to report with the motor at Marine Headquarters. Since that time, six motors have been turned over to the various branches of the service, besides one presented to the One Hundred and Sixty-ninth regiment of New York, and one to the Twelfth regiment. These motors have been equipped as ambulances for the regiments and will go with them to France.

Not only war work, but also emergency measures, are undertaken by the members of the society. When the epidemic of infantile paralysis appeared in New York and the adjacent towns in 1916, the Emergency Committee was instantly formed, with Mrs. Eliot Butler Whiting as chairman. Funds were obtained to engage nurses to visit the homes of the children, and in many instances these nurses carried the little patients in their arms to the nearest clinic. Also, braces were furnished and convalescents were treated in their homes, while many of the little crippled children were taught by the nurses in charge to do basket weaving or sewing. When the crisis was over the committee was dissolved.

The Patriotic Committee, with Mrs. Eliot Butler Whiting as Chairman, has been cooperating with Mr. Herbert Hoover in the "No Waste" propaganda, to aid in food conservation. This committee was active in getting half portions served on the dining-cars of the railroads and steamboats.

FRENCH CLASS FOR NURSES

The Emergency Committee is one of the most active in the society and has three sub-committees; the chairman, Miss Isabelle H. Hardie, has as her sub-chairman Miss Ruth Kimber, who is identified with both the Surgical Dressing and the Red Cross work, and Miss Florence Whiting is in charge of the Free French Class for hospital nurses going to France. This course for nurses was an innovation worked out by Mr. Harrison Berlitz, who has the units of the various large hospitals under his care. The sum of one thousand dollars has been expended for the maintenance of these courses, and text books and dictionaries are provided for each nurse. The free French course for nurses was suggested by a droll story told of a most efficient and clever nurse who was assisting a young doctor to dress the wound of a French soldier. The doctor told her to give to the patient a *cuillère à bouche d'eau*—and the nurse did not know whether to administer a drop or a quart! Many other amusing incidents of the kind have been told. The course includes fifty lessons, and gives a working basis from which to "carry on," as the nurse puts it.

The Home Economics Committee, with Mrs. Annie Nathan Myers as chairman, has had a series of lectures on "The Budget" and "Making the Dollar Produce the Dollar's Worth." This course was given by experts in economics from Barnard College and Pratt Institute, and the various speakers were noted women in this important field of woman's work.

The third section under the Emergency Committee attends to all the knitting done and oversees the distribution of knitted garments. On August 25 and 26, eleven hundred sweaters were distributed to the men on torpedo boats and mosquito craft, and one thousand sweaters were donated by Mrs. Herbert Satterlee and Mrs. James Carroll Frazer of Washington.

To cheer the men in the Service

Send

Whitman's Service Chocolates with a good book

Nothing is too good for the boys at the front or in training camps. Whitman's Service Chocolates are packed especially *for them.* The books (by standard authors) are such as would be chosen by the most intelligent army the world has ever seen.

Home folks buy the Service Box to send to the boys. The boys buy it to send to the girls back home. The lid shows insignia of the service.

Sold by Whitman agencies almost everywhere. They will take care of the mailing for you, in a special safe carton. If you do not know your local Whitman's agent, send a dollar and parcels postage to us, with the name and address of the soldier or sailor.

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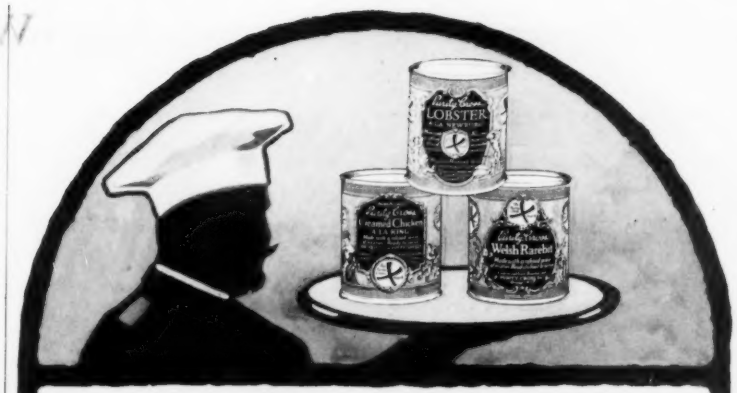
Makers of Whitman's Instantaneous Chocolate, Cocoa and Marshmallow Whip.



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Your grocer also has PURITY CROSS CREAMED CHICKEN A LA KING, the luxury that has become a staple, 25c and 50c; and PURITY CROSS WELSH RAREBIT—the prize "rabbit" of the world because it is always smooth, never stringy, and made from the finest full-cream June cheese. 20c and 35c.

If these three achievements of Purity Cross Chefservice are not at your grocer, send us $1.50 for the "Getacquainted" assortment of one of the large tins of each, delivered prepaid if you mention name of your grocer. (In Canada, $1.75). Interesting booklet "How and When" sent free if you send us name of your grocer.

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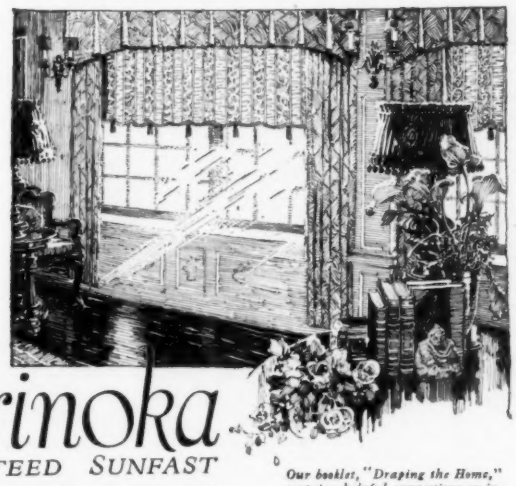

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"PRETTY WOMEN DIE TWICE"

The Rose dies in its fading as well as in its fall—. But the pretty woman does not need to die twice—nor as many times as her beauty fades. Her fresh, youthful beauty can be reclaimed, it need never have been marred or blemished by summer sun, sea and wind, had she armed herself with the wonder-working Valaze Preparations of Madame Helena Rubinstein.

A touch of that wonderful "VALAZE" and the muddy, drab, freckled, weather-beaten skin becomes clear and lustrous—the cheeks gain in color, fairness and beauty.

MADAME HELENA RUBINSTEIN

is the envied confessor of the world's most beautiful women. She is sought by Fashion, Society, Beauty, Royalty. This famous Beauty Specialiste of Grafton Street, London; Rue St. Honoré, Paris; and recently New York, devotes all her time to her wonderful art, and keeps herself au fait with the whole Beauty movement throughout the world.

Mme. Rubinstein can free you from all traces of summer blight. She can deliver you from open pores, blackheads, wrinkles, crows-feet, double chin, undue flushing of nose and throat, and the thousand and one signs and blemishes of time and season—and so restore your birthright of "rose and ivory."

VALAZE BEAUTIFYING SKIN FOOD

The chief and most amazing of all Madame Rubinstein's preparations removes the freckle pigment, and dispels tan and sallowness by stimulating the skin texture, at the same time restoring delicacy, softness and purity.

Women who have experienced the bitterness of fading charm should know that by the use of Valaze the sinking, flaccid tissues grow robust and firm. The wrinkles become fainter. The drab, muddy, sun-parched, weather-beaten skin becomes clear, smooth and lustrous. The faded cheek gains in succulence and color.

Women who enjoy to the full the prime of complexion charm should know that Valaze effectively prevents the acquirement of blemishes, prevents "the fading of the rose."

Valaze is essential to every woman.

That is why on the world's toilet table Valaze fills a niche all its own. Price $1.25, $2.25 and $6.00 a jar.

VALAZE SKIN TONING LOTION

is the companion preparation to Valaze; the two should always be used together, as better and more rapid results are obtained by their combined use.

For a dry skin, the "Special" is used. Price $2 and $4. For a greasy or a normal skin, $1.25, $2.25 a bottle.

VALAZE SUNPROOF AND WINDPROOF BALM

Prevents freckles, tan and sunburn. Madame Rubinstein knows what this wonderful balm has done for women in the hot countries of South Africa, Australia, and the East Indies; and that in this country it can do no less. VALAZE SUNPROOF AND WINDPROOF BALM—to avoid all misunderstanding—is a preventative of freckles, not a cure. Unequalled as an anti-wrinkle preparation and foundation for powder. It is so harmless that it may be used for faces of children. Price, $1.50, $3.00 and $5.00 a bottle.

VALAZE LIQUIDINE

Overcomes undue flushing of nose and face. Price $1.50 and $2.75 a jar.

VALAZE BLEACHING CREAM

A wonderful cream for daytime massage, marvelously healing, strengthening and beautifying. It forms a perfect foundation for powder. It is recommended for use on throat, arms and hands, as well as for the face. Price, $1.00, $2.00 and $5.00 a jar.

VALAZE CRUSHED ROSE LEAVES

With Crushed Rose Leaves the cheeks may be so delicately and naturally colored as to vie with nature herself. It is a preparation which will be found a veritable addition to Milady's boudoir table. When ordering state whether blonde or brunette. Price, 75c and $3.00.

FOR BAGGY, RELAXED AND FLABBY SKIN

When you feel that the muscles and throat are becoming flabby and loose, what is really required is something to remedy the defect. Among all the preparations that Madame Rubinstein has been able to recommend, the VALAZE ROMAN JELLY (price $1.50 and $3.00) is the best suited for this condition. Used in time, it will prevent such a condition as this.

VALAZE BEAUTY GRAINS

A specialty for greasy and shiny skins that removes coarse, open pores and blackheads. $1.25 a jar.

VALAZE COMPLEXION POWDER

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ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

Mrs. A. R. D.—I wish to submit my plans for house-furnishings to your interior decorator's eye. They are enclosed herewith. May I have your opinion of them?

Ans.—From your letter, your house seems very well planned. The living-room is indeed livable with its fireplace, bookcases, and French windows. Perhaps you will be interested to know we are painting the walls and woodwork of many of our houses in the old-ivory you intend to use. Your living-room will be charming with its walls and woodwork painted a deep old-ivory; your ceiling should harmonize perfectly with the walls. At the windows, use a dainty cream-coloured net, putting it close to the glass, inside the casing, and using rods at the top and bottom of each window. Chintz, in one of the old English hand-blocked designs, would fill the room with colour. It may be used at the windows and to cover some of the furniture. The floor should have a plain self-colour rug, of a deeper shade than the walls, but blending with them. The window-seat and one or two pieces of the furniture could be done in a cotton velvet, in one of the colours in the chintz, giving the room a warm feeling. Carry out the colour in lamp-shades and pillows and you will find that, together with your books and blazing fire, a basket of fruit, and some flowers, your room will be most restful and livable. You may use the same treatment, with good effect, in the dining-room on the walls, the floor-covering, and the chintz. Do not divide the dining-room walls with a plate rail, but let the paper run clear to the angle (where walls and ceilings meet) and finish with a picture-moulding of the same colour. The ceilings should be plainly kalsomined in a cream white, to harmonize with the walls. The bedrooms may have walls and woodwork painted in the same manner; here, a colour is used for each that will please the person who is to occupy it. The guest-room would be lovely in French gray and yellow or gray and blue. If you choose French gray and yellow, the walls and woodwork alike should be in plain French gray with both the hangings and furniture covering of yellow chintz. You will find samples of chintzes enclosed. A lettuce green will be most restful for the sleeping-porch; the bath we advise doing in white rather than in anything else. The shades of your house should be alike in colour all over the house. Ivory or cream white will harmonize better with the furnishings than pure white. We should advise you to use a basket grate for coal. An old brass fender and fire-irons will add much to the fireplace. Your old Colonial mirror will look very well over the mantel, as you suggest, with a candlestick of rose-coloured shades on each end of the mantel. For the outside of the bungalow, one of the most pleasing combinations is green and white,—green for the roof, gables, and blinds, and white for the lower part of the house. It is a good maxim to add flower-boxes whenever it is possible and to have them filled with blossoming plants and trailing vines while the temperature permits; out of season, one may use plants that will remain green through the cold weather.

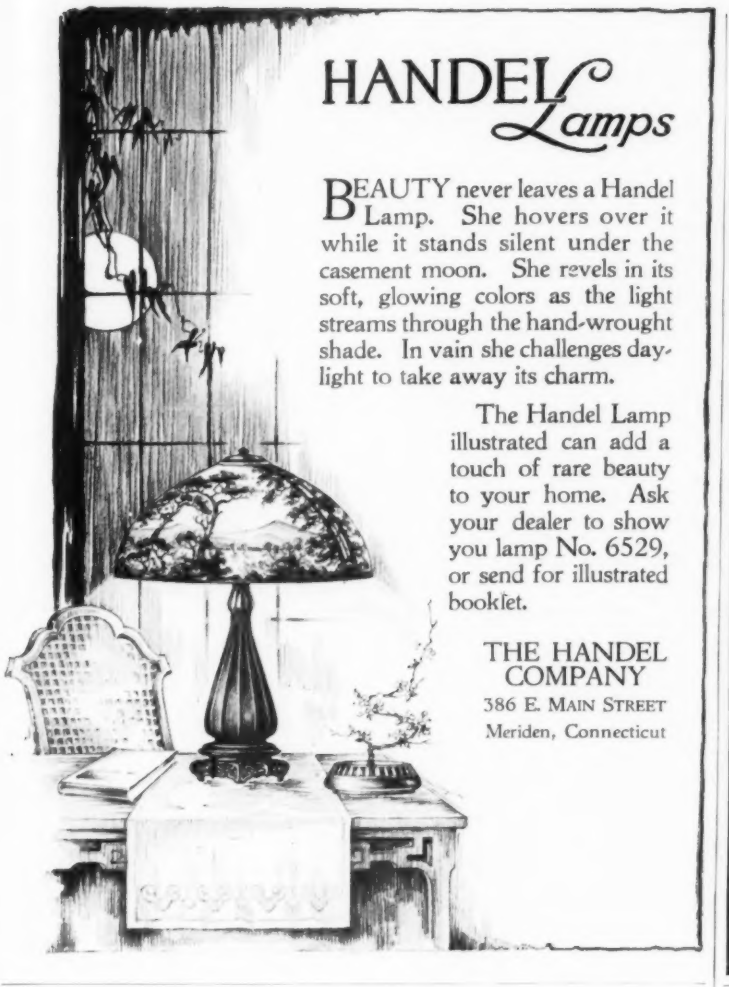
Mrs. J. R. O.—Will you approve or criticize the list, which I attach, of decorations and furnishings for a six-room house which I am about to move into?

Ans.—Since there are but the two rooms opening into one another on the ground floor, your house will show to better advantage if you use the same wall decoration in both rooms; either gum-tree wood or Circassian walnut makes a very attractive wood finish. Instead of the cream-coloured walls you mention, we suggest your making them putty colour,—a very soft mellow putty that will tone into the lighter tones of the wood, with a cornice of the same wood as the rest of the woodwork. The sun-parlor on the second floor would be pretty with a soft yellow colour on the walls; the hangings and the furniture covering on the brown reed furniture might be of chintz with deeper tones of yellow and blue in it. Our choice in the bedrooms would be painted woodwork rather than a finish of gum-tree wood. If you are fond of rose and gray, why not have the walls and woodwork painted exactly the same gray, being very careful to choose a delicate mellow tone which will reflect the light, rather than a cold gray which will absorb the light and always be cold and unlivable? It is the choice of the right colour gray that makes a gray room beautiful and restful. The colour of the rose hangings in such a room should also have much yellow in it. The only safe way to do is to try different shades of rose with the gray of the walls until you find the shade that blends perfectly with it. The other small bedroom would be very charming if you cared to have the wood and walls done in a very soft ivory. We should use sheer muslin or delicate net curtains, with stiff little valances of glazed chintz over the windows and on the furniture.

Mrs. A. M. B.—Will you be good enough to answer the enclosed list of questions on interior and exterior decoration? I should prefer white walls to the cream-coloured ones you suggested in your answer.

Ans.—By all means, you may use the white walls if you prefer them to cream. We should advise you to have the gables and window-casings green since you have no blinds. Then perhaps, later on, you will use broad striped green and white awnings. The window-boxes should be painted the same green wherever possible

(*Continued on page 160*)



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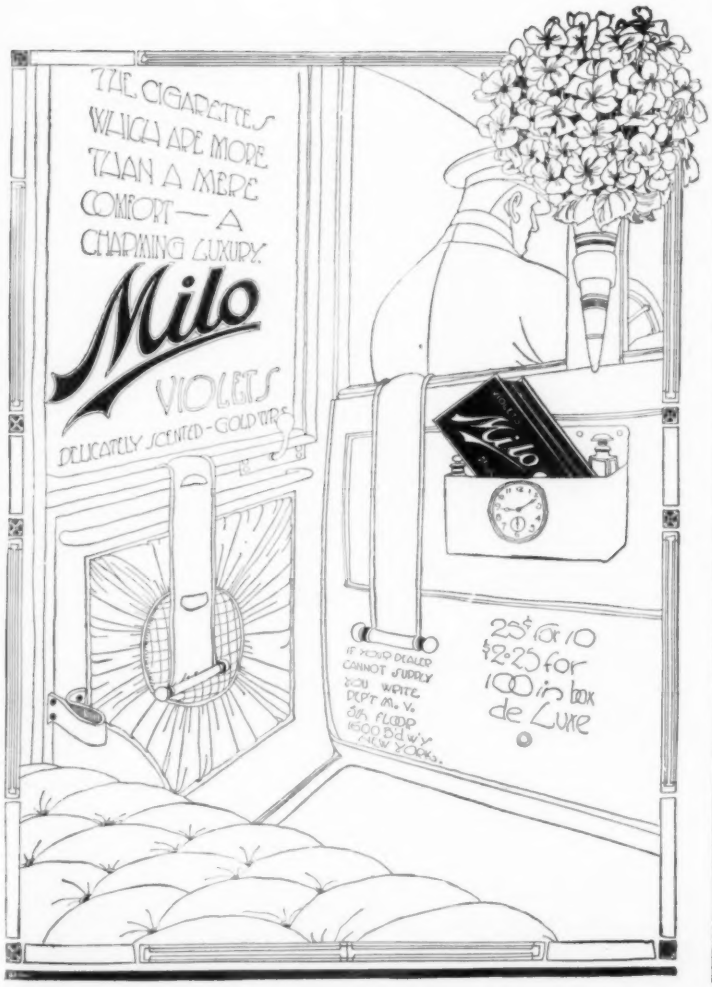

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ANSWERS TO CORRESPONDENTS

(*Continued from page 158*)

and should have gay flowering plants in them. This will make a charming exterior. Green and white is quite colonial, so if you do paint your house these colours, you will maintain the colonial feeling you wish. The fence should be painted white; it may be freshened each year with a new coat. It would be wise to send to some reliable makers of mantelpieces for pictures or a catalogue, rather than to have a mantelpiece made. Very good reproductions are made in stock sizes for much less than you could have one made to order. There are lovely andirons to be had in brass and steel; they are called "sunflower" andirons because they are decorated with sunflowers in dull brass. The gold and black sunfast silk you speak of would be very pleasing in a room done in warm creams or soft tan shades. A 12 by 20 foot rug has to be made to order, as it is not a stock size. Many people are using plain Wilton carpets without borders, bound at the ends. Such a rug could be made in your size for less than the rug you mention. We would suggest that you use one of these carpet rugs in a soft tan. It is wise to buy a few good things at a time, always keeping in mind the end you wish to attain in each room. It would be very good to choose ivory furniture for the guest-room; a toilet-table is always a necessity. Ivory walls will be best for the guest-room that is so small; perhaps you could have a dainty small-patterned chintz in yellow at the windows and on the bed. If you do not use doors between the dining-room and bedroom, a screen will be essential to give the guest privacy, and this might repeat the pattern of the chintz. A screen with thin panels is always light; it may be covered tightly so that no wood will show, either in chintz to match the hangings, or in gold tea-chest paper. You could cover it yourself in the tea-chest paper, as such screens are quite expensive to buy. But it would cost less to have doors put between the two rooms when the house is built than it would be to put them in later, and they will be more satisfactory. We should leave the posts and foundation the natural brick, if it is well laid; if not, paint both posts and foundation like the body of the house. The outside casings of doors and windows should exactly match the cream white of the body of the house.

Mrs. H. C. M.—In redecorating my dining-room, I wish to install some beautiful old mahogany furniture. The woodwork is oak. Shall I stain it to match the furniture? The mantel is red. Shall I leave it so? What kind of curtains shall I use?

Ans.—There is no reason why your dining-room should not be a most charming one. Although the suggestions we are sending you may not be quite in accordance with your present ideas, they will, if carried out, give your room an individual air. Since your old mahogany furniture is so beautiful, it seems best to work the room out with this as a nucleus. It would be a mistake to stain the oak mahogany colour, for the contrast between this and the beautiful finish of the furniture could not but be very obvious. So long as you are willing to change the oak, why not paint it a soft corn colour, painting the walls the same colour? Before having them painted, panel them in narrow flat mouldings, which any paperhanger can put in place. It will give your room dignity and charm if you bring these panels within six inches of the ceiling. In the angle where the wall and ceiling meet, use a simple cornice painted to match the walls, harmonizing the ceiling with it by using a lighter shade of deep ivory, but making it the same tone as the walls, so that there will be no strong contrast between the walls and ceiling. The mantel can also be painted to match the walls and woodwork. This, it seems to us, would look much better than a red mantel, as a red mantel could not help but be a spot in such a room. Simple net curtains are just the thing to use at the windows and should be hung inside the casing, to within one inch of the sill. They should be ivory colour instead of white. Soft, dull blue, velvet curtains will look very well as inner hangings.

Mrs. J. H. W.—What is the correct type of personal stationery for a woman? For a young girl? May a woman ever use a family crest? May a man have a crest on his business stationery? Must the sender's address always be put on the envelope? Can you suggest a scheme of decoration for the interior of an office-building? In laying a breakfast-table, are doilies and a centerpiece ever used over a table cloth?

Ans.—In the December 1, 1916 issue of Vogue, we had some very good types of conventional stationery which we are enclosing. One is allowed much leeway in the choice of personal stationery. Only a man, however, can use the crest; a woman should use the coat of arms with the crest. This is very good form, if she is entitled to the coat of arms. So, too, is the use of the address in block letters with the telephone number in one corner. These styles are appropriate for personal stationery. As to business stationery, the coat of arms would be entirely out of order. A very good type of paper with the name of the firm, or the head of the concern just at the top, with the address underneath and the cable and telephone number at one side, would be correct. The same style of lettering, which is usually block, should be used for one's name on the check- and account-books, usually with the address underneath. A young girl of eighteen years of age who has a guardian usually has one type of stationery, that is her personal stationery, but if she has to send out business letters, she may use the family paper, which matches her personal paper, except that, instead of the monogram or coat of arms, it will bear only her house address and her home telephone number. Marking an envelope is for the purpose of having the letter safely returned if it does not reach its destination. Consequently, if one is in a rather small and unknown place, it is important to put the entire address in the upper left-hand corner of the envelope. Sometimes people merely have the address put on the flap at the back of the letter; but for a business letter, we consider the upper left-hand corner more practical. All the walls of an office, if there are several connecting rooms, should be done in one colour. There is a great tendency to use putty colour. This is very clean and light and at the same time is a very good background should there be anything to hang on the walls; it also shows good office furniture to advantage. The smartest office buildings, galleries, and private houses affect these one-tone decorations.

No, tumbler doilies and centerpieces are never used on a breakfast-table when a cloth is used underneath; it is only when the polished table is used that these doilies are correct. An entire cloth to cover the table is much more suitable for breakfast, in any case, than the polished table with doilies.

Mrs. R. F. B.—Will you kindly tell me the correct form of dress for the best man and his duties at a wedding?

Ans.—The duties of the best man are to relieve the bridegroom as far as possible from every care and anxiety. To him is generally intrusted the commission of purchasing the gloves and ties to

(*Continued on page 162*)

A lighted lamp is the most conspicuous object in a room; it should be a thing of beauty in complete harmony with its surroundings.

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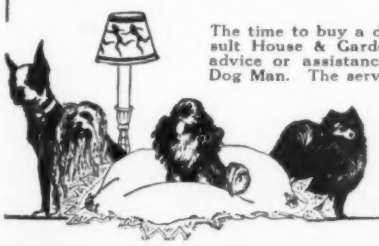

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ANSWERS TO CORRESPONDENTS

(*Continued from page 160*)

be worn by the ushers and himself at the wedding. He should be prompt to give assistance at the wedding rehearsal, holding himself at the bidding of the bride in all things, to second her wishes as the faithful esquire of her husband-elect. The best man usually helps the bridegroom in planning the wedding journey and making arrangements about engaging rooms and buying tickets. On the day of the wedding, he is absolutely devoted to the bridegroom's interests; he accompanies him to the church; he is entrusted with the ring and the clergyman's fee, placing the ring in his right-hand waistcoat pocket and the fee in his left; he accompanies the bridegroom into the church and remains just behind him, ready to give the ring at the proper moment. After the ceremony is over, the best man at a smart wedding does not accompany the maid of honour down the aisle; instead he returns to the vestry and presents the clergyman with his fee, he then walks down the side aisle to see that the bridal carriage is waiting and to assist the bride and groom. He then returns in the carriage in which he and the groom arrived at the church, taking with him, perhaps, some of the ushers. At the wedding breakfast, he is selected to propose the health of the bride and groom. He sees that they get off safely, and if they go by train, it is his task to go to the railway station and see that the checks and tickets are all ready. The correct dress for all men to wear at a wedding taking place before six in the evening is as follows:—a black cutaway coat and waistcoat to match, dark gray striped trousers, a dark tie, black silk socks, black shoes, preferably patent leather, a dark tie, gray gloves, and a top hat.

Mrs. H. N. K.—How should fish be served—in fillets or whole—on a platter? What should be served with it? How should an entree of sweetbreads be served? Will you please publish a detailed plan of how to serve a dinner, explaining fully the correct use of serving-plates?

Ans.—It is correct to serve fish either in fillets or moulds, placing them on the plates and passing them to each person. Where there is a large shad, or some elaborately garnished fish, it may be passed on the dish, each guest serving himself. Any cook-book will tell you the proper accompaniments for various kinds of fish; for instance, with salmon, cucumber is served. Some fishes have a tartar, a Hollandaise, or a shrimp sauce; the cook-books suggest innumerable things. Tiny potato balls are delicious with fish. They are cut out from the potatoes and boiled and are served with butter and chopped parsley and make a pretty dish for the fish course. An entree of sweetbreads is usually served individually on a plate and usually has the gravy that is made with the sweetbreads; mushrooms, toast, and sometimes peas are served with it. A service-plate is on the table when the guests sit down; when they have removed their napkins, the oyster-plate is placed on the service-plate, and removed when the soup-plate is put on. When this course is finished, these two plates are replaced by a clean one for fish; this is repeated for the entree, and for the roast. As one plate is taken away another replaces it. When the salad course is finished, then for the first time the place is left empty, while the servants brush the table and remove the condiments and various things before serving the sweet dish.

Miss F. C.—I am to be married in a dark blue serge travelling suit; is it correct for me to carry flowers?

Ans.—When one is married in a travelling suit of dark blue serge, one may wear a corsage bouquet, but should not carry flowers. If you wish to do so, however, it is permissible to carry a prayer-book, and it may be either white, black, or blue, which ever you like. There is really no rule on the subject; it is entirely a matter of choice.

Miss L. P.—I am to be married at eight o'clock in the evening, at home, and I intend to invite about a hundred guests. My first question is: "What shall I serve for simple and light refreshments and how shall they be served?" My idea was to have ices, cakes, coffee, nuts, and candies served throughout the rooms in an informal way, while the guests were standing, instead of having a few guests at a time served in the dining-room. Is this correct? Are napkins necessary? My second question is: "Are gloves necessary for both bride and groom at such an informal wedding and reception?"

Ans.—Your plan to serve your guests, as they are standing informally about the room, with ices, cakes, and coffee, is perfectly correct. As a rule, the things are put in the dining-room in the form of a buffet supper, and are served by the servants and the men among the guests. It is necessary to have napkins of some kind; perhaps they may be in the form of little doilies. A great many brides have affected picturesque costumes, which do not call for gloves, in which case it is quite correct to go without them; but a bride should have long tulle or chiffon sleeves. The groom and the ushers should wear gloves during the ceremony, for even when planned in the most informal way, a wedding is still a formal religious event.

Mrs. J. H.—I have several questions of various kinds on which to ask advice. Is it considered good taste to use a valance on a four-poster bed? What kind of a valance shall I use, if I do have one? What kind of service plates are most correct for a dinner? Should spoons be placed at the left or right of each plate?

Ans.—It is perfectly good taste to use a valance on a four-poster bed, as that is in accord with its original style. It is more harmonious when the valance and cover match, but sometimes the valance is of the same chintz as the bedroom, while the cover is white. This is a matter of taste. Sometimes the window-hangings and the rest of the hangings and upholstery of the room are in cretonne, and the bed is entirely in white. We think that the cretonne valance combined with a cover to put over the bed in the daytime, is very quaint and old-fashioned. The kind of service plate is a matter of choice. One type of plate may be used for an entire dinner or a different style for each course and for the service plate. Often the service plate is of some very lovely and elaborately decorated china, for these plates are, of course, on the table when the guests enter and may contribute greatly to the beauty of the table as a whole. The spoons are usually placed at the right, next to the knives.

Mrs. M. A. S.—What is the correct order for the receiving line of the wedding reception?

Ans.—It is not usual to have a large and formal line at a wedding reception. It is usual, however, for the mother of the bride to stand nearest the door to receive the guests, as they go first to her and then pass on and speak to the bride and groom. The sisters, maid of honour, brothers, best man, parents of the groom, and relatives, stand close by, so that they can meet the guests also. It is sometimes simpler to have the mother and father of the groom stand just beyond the bridal pair, otherwise a long formal line is not customary.

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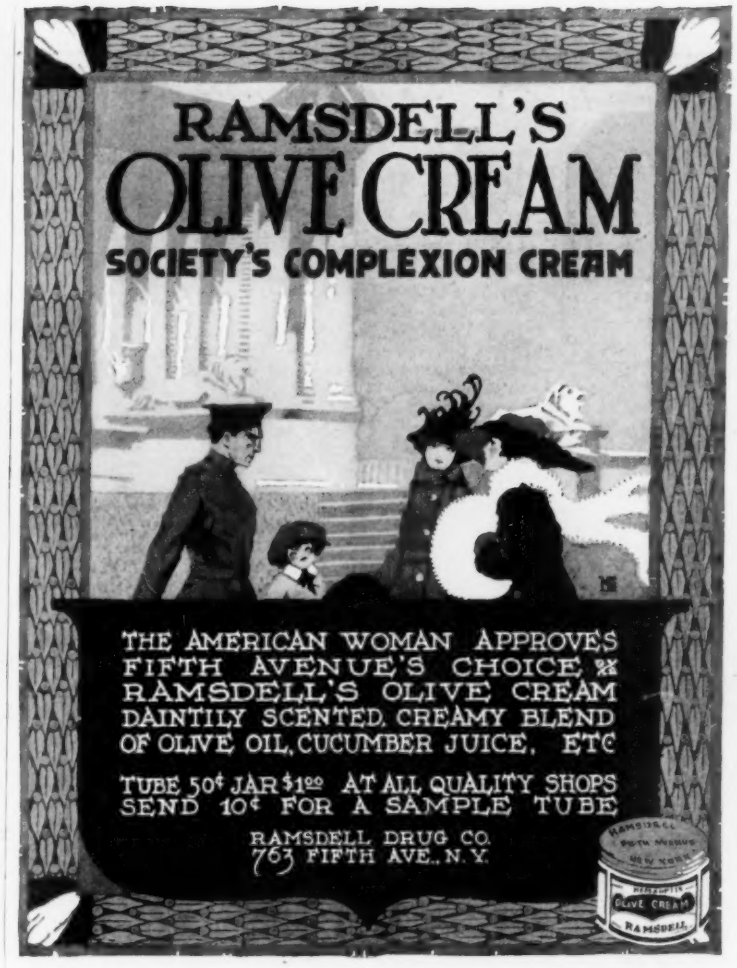
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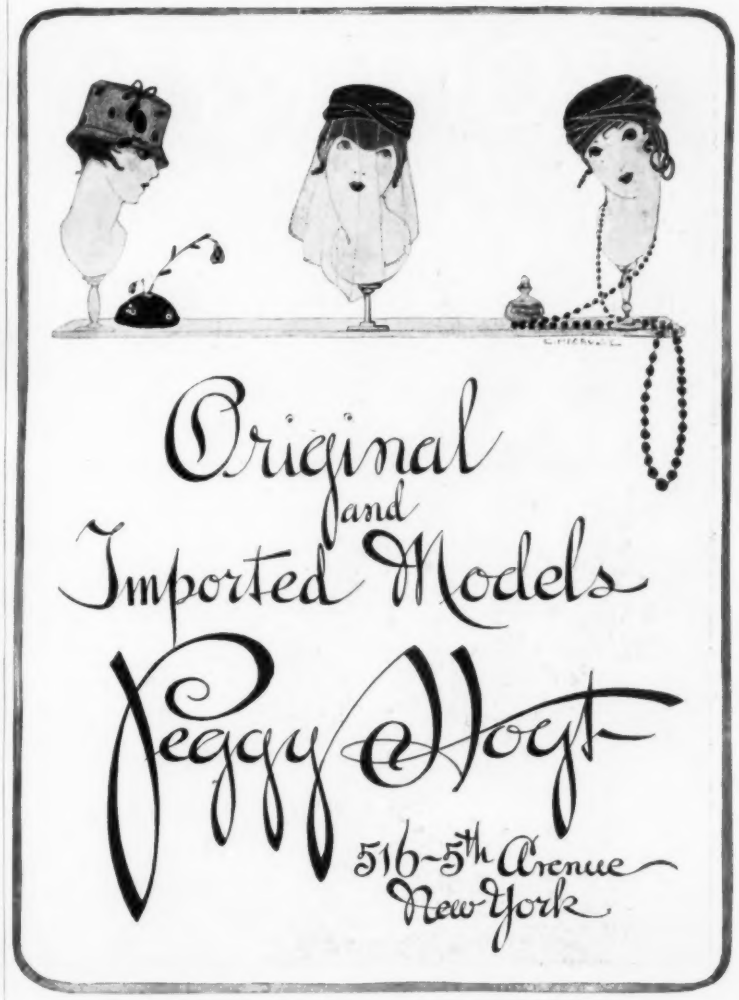
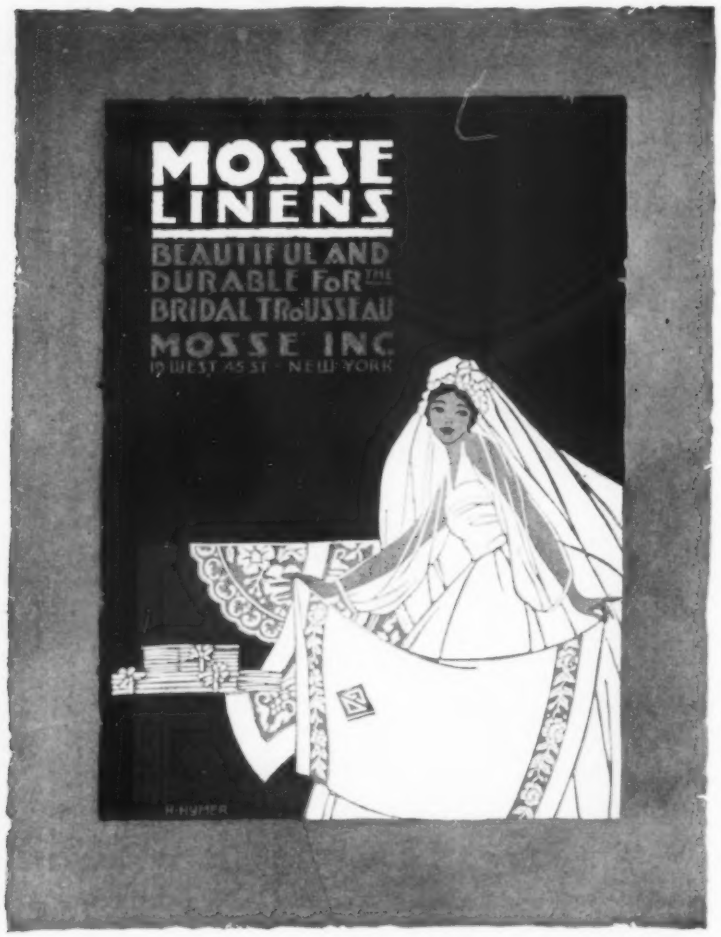

Original
and
Imported Models
Peggy Hoyt
516-5th Avenue
New York



NEW YORK SHAKES OFF ITS SUMMER

(*Continued from page 71*)

hat of dull red Georgette crêpe overlaid with navy blue. The shape was broad and flat and was set at a becoming angle on her white hair. On the same day, Mrs. Alexander Dallas Bache Pratt, who was lunching with a young officer, wore an interesting gown which might serve as a forecast of autumn fashions. The skirt was of dark satin, and the long loose bodice was of dull blue satin embroidered with small Chinese motifs. This use of Chinese embroidery is characteristic of the new models which have been produced in Paris.

THE SEASON'S TRIMMINGS

Other than the Chinese embroidery, there is not an extensive use of embroidered trimming on the new frocks, but the sparing uses are often unusual. Agnes, for instance, scatters tiny metal stars through the flat silk embroidery which she uses on a tan afternoon gown. A great deal of jet is used on evening gowns. Not only is this form of trimming employed on many gowns, but a great deal of it is often used upon an individual model. One of the smartest of the new black gowns is trimmed with flat jet discs about the diameter of a ten-cent piece and very beautifully facetted. Not many beads are used, but once in a while one sees them employed in quite a novel way, as when Margaine Lacroix makes an entire collar of tan and blue beads for an afternoon frock. This same house fastens a tan velvet collar with a gilt chain run through eyelets and strung with coral drops.

Tassels, however, are the accepted ornaments of the season, especially the large ones of Chinese propensities. Sometimes these tassels form very lovely colour effects, as in the case of the tassels which hang at the end of a flame-coloured sash lined with faun colour, which girdles a Margaine Lacroix afternoon gown. These tassels are perhaps seven or eight inches long and are of flame colour with heavy black tops made of a lustrous black silk thread, knowingly wound.

The sashes on the new gowns are frequently interesting. Sometimes they are not detachable from the gown, but slip through large buckles. On one evening gown there is a great buckle of facetted jet discs at the back, through which is drawn a narrow belt ending in heavy tassels at each end. When the gown is slipped on over the head, the belt simply pulls out wide but is not separated from the gown. The half sash on an Agnes gown slips through two loops at the end of the bolero-like bodice and is simply knotted either at the waist-line or a bit below, whichever is more becoming. Bolero lines, by the way, are quite in fashion. One sees a great deal of tan and taupe in the new modes and quite a bit of old-blue is introduced, usually as trimming. On coats and frocks old-blue collars are seen, and one very lovely gown from Arnold is made of taupe crêpe de Chine —crêpe de Chine is much used by the couturiers—and is faced at the folds of the skirt and about the neck and cuffs with an exquisite shade of old-blue crêpe.

WE WEAR THE OUTSIDE, INSIDE

Sometimes old-blue is used in linings, and the linings of the new coats are extremely decorative. Lining materials, as such, seem to have been tabooed, and fabrics which have usually been employed for the outside of the costume have been purloined for linings. A coat of brown satin will be lined with a rose coloured wool velours, and one of taupe satin may have a lining of old-blue duvetyn. Satin is sometimes lined with satin, and the most exquisite combinations of colour are arranged in these new linings.

THE SILVER BIRCH AND THE LIGHTNING

I tired of the virgin forest,
Its stillness wrapped me in,
And I flung my arms to the tempest,
Not knowing it was sin.

I tossed my arms to the tempest
And trusted overmuch,
For you blinded me with your brilliance,
And I thrilled to your splendid touch.

And you were not kind as the woodmen,
Who slay ere they depart,
For you left me to stand a lifetime,
But tore away my heart.

CLAUDIA CRANSTON.

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in all colors, to meet the demand of discriminating women.

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*IT'S just the **personal** help you'll most value—an intuitively **right** interpretation of your every wish—saving you time, energy and money.*

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You never pay more than **regular** prices.

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YOUR EVERY WANT supplied:
Wearing apparel for all the family — Food products, Household Furniture and Interior Decorations—the **best** productions from the best houses or shops.

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Free Packard automobile service to our shopping patrons.

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A GOWN remodeled by me means a creation that is up-to-date in every detail, with all the chic and line of the latest Parisian ideas.

I REBUILD gowns successfully for out-of-town customers—let me give you my ideas and estimate before you discard any gown or suit.

Artistic Dresses, made to order only, for all occasions. Your materials accepted when desired

Perfect Workmanship — *Homer* — Prices Reasonable

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Men's **Faultless** since 1881 **Pajamas**
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Cleanliness an aid to Loveliness

Skin cleanliness is a duty—because it leads to skin health.

You owe your skin as much time each day as you give to your teeth or hair.

Each pore in the exposed skin, like a tiny pocket, takes its daily fill of dirt, too deep to yield to soap and water, but effectively removed by D. & R. Perfect Cold Cream.

A daily clean-up, quick and easy, with D. & R. Perfect Cold Cream brings rich reward, brings cleanliness, health, comfort, beauty of skin, charm of complexion.

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"The Kind That Keeps"

Perfected for American women more than twenty-five years ago by Daggett & Ramsdell, and still manufactured only by them, Perfect Cold Cream fulfills its proud purpose—promotes skin hygiene, adds to the health and beauty of womankind, prolongs the period of her attractiveness and influence.

When you buy toilet creams, Safety First demands D. & R. Perfect Cold Cream, "The Kind That Keeps"—as pure as it is perfect—a daily need, a daily comfort, a skin-reviving toilet delight for every day in the year. Removes tan, sunburn, roughness and lingering traces of Summer's vacation. The Cream for every person—a size for every purse.

POUDRE AMOURETTE—another "perfect" product from the D. & R. laboratories. A fairlike, fragrant, fascinating powder for the complexion, that gives a faultless finish to correct dress. Flesh, white, brunette. 50c. Should your dealer be sold out, we will forward a box to you by return mail on receipt of 50c in stamps.

Try Both Free Trial samples of Perfect Cold Cream and Poudre Amourette sent free on request.

DAGGETT & RAMSDELL
D. & R. Building *Department 301* NEW YORK

WHAT SHE CARRIES

THE new bags and envelope purses of antelope leather are particularly good with the one-piece street dresses and tailored suits of the autumn, for the softness of the leather harmonizes perfectly with the suède finish of the fashionable fabrics.

The colours in which these bags and purses are shown are all soft neutral tones, many of them quite new,—a dull dark brown, a delicate cool beige, a dove gray that is as feminine as woman herself, and a very beautiful tan shade which is reminiscent of the ashes of roses of other days. Darker colours are a cool wine tone, which is really a dregs of wine, and a deep dark green which suggests winter and rich furs.

BAG AND COSTUME NEED NOT MATCH

It is quite an art to choose a suitable purse; and it is so easy to go astray in the choice. The suèdes and the antelope leathers are suited to the tailored frock or suit, while fancy satins and velvets are only appropriate with three-piece suits or afternoon frocks. There is, however, a bag of plain satin or velvet, with a steel or silver top, which is as good with a one-piece frock as it could be with a velvet costume.

It is seldom correct to "match" one's bag to the colour of one's dress, for the smart woman never "matches" the parts of her costume and its accessories. It is only the woman who doesn't know who feels that she must have every part of her costume in one and the same colour.

Cool tan shades are excellent with almost any colour of suit or dress except taupe and gray. Those warm tan tones which blend into natural leather colour are best with a blue or green costume, and a gray is also a wise choice for these colours. A brown costume seems to call for the repetition, in one's bag, either of some colour used in the hat,—such as dark blue or green,—or for one of the many tan shades which blend so beautifully with brown.

INDIVIDUAL BAGS FOR FORMAL WEAR

In the choice of a bag to go with a formal afternoon costume, one is naturally allowed much license. The bag may even strike a note all its own, especially if it is an old bead bag or an odd embroidered affair of glistening steel or a handsome mesh bag of gold or platinum. It may, indeed, dare to repeat the colour of the costume, provided this has not already been done by the hat or blouse and that it can repeat it in a fresh way. For instance, an odd striped green velvet bag may be a wise choice for a soft green duvetyn suit which is trimmed, as often happens this season, with dark furs.

For several seasons past, the muff has not played such a very important part in a woman's costume; that is, one has not noticed the muff particularly, and many a smart woman has sallied forth without one. This year, however, fashion has changed all that, and muffs have come back; and, though they have come in the quietest most conservative form, they are very attractive. They are in large round pillow shapes, with no lining in evidence and no trimming; and they are also in medium sizes, either quite round or long, and with no satin lining or cord showing. The furs used in muffs and scarfs this year are very luxurious indeed: Russian sables, chinchilla, and silver fox are the most favoured, and in the less expensive furs there is nothing better than gray squirrel in various forms, dyed a dark gray or taupe gray or in the colour of kolinsky. The fur scarfs that match the muffs, if they are in stole form, are long and quite narrow—some as narrow as six inches—and are all fur; that is, they are of fur on both sides. If the scarf is in animal form, it is uncut, and is of the fur all the way around, and from the tip of the nose to the tip of the tail every bit of the animal is put to use. It is the same with the muff, and the effect at all times is most luxurious. Broadtail muffs are also smart, and are fashioned in large, soft, draped shapes. They usually match a short coat of broadtail and a hat trimmed with it. A large ermine muff for evening wear is lined with white chiffon; it is of the flat pillow shape and is so long that when worn on the arm, it reaches from the elbow to the wrist.

THE UBIQUITOUS UMBRELLA

One never meets a woman on the streets of Paris these days without her umbrella, which has become quite as important a part of her wearing apparel as her bag or her veil. The newest umbrellas are about four inches longer than those short stubby umbrellas which have been so fashionable for the past two seasons; and they are slimmer as well as longer. The smartest of these umbrellas are mounted on wooden sticks, which have almost entirely taken the place of the steel ones. These wooden sticks are about half the size of those used last year, and their handles are usually straight, mounted with ivory, jade, or semi-precious stones. Some of them are mounted at the bottom as well as at the top, and there is often a loop of leather or crocheted silk by which they may be carried over the arm.

The silk is usually a heavy taffeta, and black or black and white effects are the smartest. However, many umbrellas are in dull silks or in soft tones such as navy blue, plum colour, and olive green. One is shown in a taupe gray with a stick in black, and it is especially good. Many of these silks are banded or striped around the edge in satin of a different

(*Continued on page* 168)

SHOES

"THE FOOTWEAR OF THE ELECT"

O-G
AUTUMN
BOOT

OF FINE IMPORTED
BRONZE KID

AT

$12.00

An exceedingly smart and distinctive type of O-G craftsmanship.

Also shown in the popular Grays—Light, Dark and "Field Mouse"—at $12.50. Sizes plentiful NOW.

BENCH MADE HAND TURNED SOLES—WOOD FRENCH HEELS

O'CONNOR & GOLDBERG
Shoe Style Authorities of America
Address for Out-of-Town Orders
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OBLONG RUBBER BUTTON
HOSE SUPPORTER
Sold Everywhere

Child's sample pair (give age) 15c postpaid. For Infants—"The Baby midget Velvet Grip Hose Supporter" Silk 15c; Lisle 10c.

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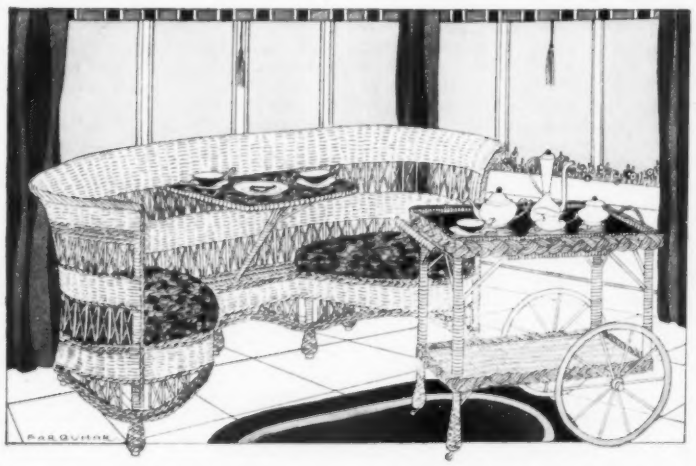

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BUT—imported willow (used exclusively in Minnet pieces) has almost reached the vanishing point. Order NOW so that you won't be disappointed.

ILLUSTRATED is the Minnet TEA-TALK SETTEE, a new idea in Minnet Willow. This original piece is 6 ft. long, 24 in. wide. Complete, stained, with cushions, $48.50.

PEKOE TEA WAGON, natural finish, $17.60. Stained, $19.80.
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The "Newport"

JUST the necessary touch of smartness for the street costume of the debutante's "first season." A youthful style with a hint of gay color on the strap in hard enamel.

Made of Panther Goat leather in black only. Can also be had in all popular colors and in "Vachette," black only, price $6.50.

Colonial Bags at all the best shops. Orders mailed to us will receive immediate attention.

Colonial Quality
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A Birthday Breakfast

For any gala-day breakfast, in most up-to-date homes, the dominant dish would be Puffed Wheat or Puffed Rice.

This is the company dish—the extra-fine dish—the dish for rare occasions. But a better understanding, we believe, will make Puffed Grains your standby.

These bubbles of grain are not mere food confections. They are whole grains—minerals, vitamines and all—with every food cell exploded.

They are scientific food creations, invented by Prof. Anderson. With every granule blasted, every atom feeds. No other process so fits whole grains for food.

According to all authorities, everybody needs some whole-grain diet. Here is that diet in a perfect form.

Puffed Grains seem like titbits—airy, flaky, eight times normal size. But they are clear nutrition, fitted for complete digestion. And not an element which Nature stores in wheat or rice is lacking.

Puffed Wheat Puffed Rice and Corn Puffs
Each 15c Except in Far West

Serve in Every Bowl of Milk

At every meal there is a place for these delightful morsels. Serve with cream and sugar. Mix with any fruit. For luncheons or suppers float in bowls of milk.

Use them in candy-making, or as garnish for ice cream. Scatter them in soups. Salt like peanuts for children after school.

When whole-grain bubbles are made so inviting, why not serve them in every way you can?

Mix in Every Dish of Fruit

The Quaker Oats Company
Sole Makers (1683)

WHAT SHE CARRIES

(*Continued from page 166*)

colour, while some of them have appliqués of silk, which may take the form of circles or diamonds, in a harmonizing colour. Again, others of grosgrain silk have appliqués or satin bands in the same colour as the silk itself.

STICKS FOR WOMEN

There is but one woman in a hundred, or perhaps it would be more accurate to say in a thousand, who is of the type to carry a stick; but to the costume of this one woman it gives the crowning touch of distinction. The other day a young woman who wore an oyster white costume carried a black ebony walking stick with a silver top, and the effect was exceedingly smart. This woman, however, was very slender, and her costume was very plain and simple. A somewhat similar stick was carried by a woman who wore an afternoon gown of white foulard patterned with large black flowers, and in this case, also, the stick was a happy thought. Beautiful sticks come in snakewood with tops of carved ivory, crystal, and jade. They also come in ebony with plain gold tops and with tops of enamel. The long stick is very much better than the short crop-like stick which is sometimes carried, and which seldom has any marked distinction, though once in a while, with a sports costume, a short stick may be good.

The wise woman never goes anywhere without her vanity case; it is in her hand during every hour of the day and evening. As a rule, this case is a beautiful bit of jewellery, small and flat in shape; for it has just sufficient space to accommodate such articles of make-up as a woman requires. Lovely cases of gold and silver set with diamonds are carried by carefully gowned women. Gunmetal cases are smart with a dark dress, or if one is in mourning; and sometimes these cases are very beautifully engraved and engine-turned. Exquisite small silk vanity bags are sometimes carried in the evening, but these should always be in character with the gown. A vanity bag of this kind is not good form with a severe velvet gown for instance, which calls for a jewelled case or a simple one of precious metal. With a more fluffy type of gown, however, a silk or lace bag is correct and effective.

SEEN *in the* SHOPS

(*Continued from page 91*)

lacquered leaves cling closely about the crown.

The one-piece frocks have made the collar and cuff sets an important factor in dress. A new material which is most effective when used with winter dresses is petuna, which gives somewhat the effect of striped velvet, and which is easily laundered. The collar and cuff set at the bottom of page 91 in the middle is of petuna, piped with the same material, and it is cut so that it may open in a deep V to the waist-line. It may be worn either with a little vest or with surplice waists. Large eyelets with dots on either side are hand-embroidered at intervals around the collar and cuffs. The collar may be purchased separately if so desired.

The large black velvet mushroom hat worn with this set has large alternate square and round motifs done in cobalt blue worsted on the wide brim, which is faced with blue panne velvet. The top of the crown is gathered; and above the grosgrain ribbon, which ties in a loose bow, is a ridge which extends out from the crown.

DAINTY NECKWEAR IS NECESSARY

Organdy and net form an attractive combination in the set sketched at the upper left on page 91. The fluting and outer ruffles are of net set on with hemstitching. The collar rolls high up in the back, and the rounded shape of the outer edge is both youthful and attractive.

A soft velours hat which can be twisted to any becoming angle is worn with this set. It may be had in a variety of colours, and the narrow ribbon lacing in the crown is a novel feature. The outer edge of the brim is bound with ribbon on the same shade as the hat itself.

For inexpensive neckwear there is nothing as attractive as the simple tucked vest and collar. In the sheer net guimpe sketched at the upper right on page 91 the fine tucks run horizontally on the collar, while vertical tucks on the vest show through in an attractive cross-barred effect. The edges are finished with picot, and the guimpe fastens with pearl buttons.

The tam o' shanter hat appears each season in varied forms, and a modified development of it is shown with this vest. Two rows of shirring close about the head give this hat a daring flare which is accentuated by the picot knot at one side. It is of velvet, and may be had in dark brown, blue, unusual purples, and black.

NOW WE HAVE A BLOOMER-UNDERSKIRT

The recently designed "pettibocker" is a knickerbocker with almost the appearance of a petticoat. To many women who have desired the freedom of the long bloomer, but objected to its appearance when the skirt was lifted, this comes as a welcome solution of their problem. A bloomer section, attached to the inside of each long straight section of the outside part, is held in place at or below the knee by an elastic band which helps also to keep the outer section in place. Over this fall the ruffled trousers, giving almost the appearance of a skirt. Coming as it does in a light and in a heavy grade of Jersey silk, and in practically all colours, as well as in black and white, it suggests itself for many sports purposes, and is also good for street wear. With the slender silhouette again in vogue, the smart woman faces once more the problem of choosing suitable underclothing, and in this emergency the "pettibocker" promises to be both useful and agreeably feminine.

Solid Mahogany DAY BEDS

Finished in Brown or Red Mahogany, Ivory or Black Enamel. Size, 2 ft. 8 in. x 6 ft. 2 in. $18.00

Hair Mattress and Box Spring $30 extra

No. 703— Colonial Design

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Other Charming and attractive designs in Day Beds, Dining Room, Bedroom, Living Room Suites and Novelties at most reasonable prices on display at our showrooms.

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LOUIS HESSLER INC.

"Furniture Worth While"

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"Three Slices A Day Will Drive The Fat Away"

REDUCE

Easily and Naturally

When fat gains control of your body, physical beauty and perfect health depart. Life is shortened and the extra weight becomes a clinging burden. Unnecessary strain is placed upon the limbs and the normal muscular strength is weakened. Thus a double handicap is ever present.

Fat is simply stored-up nutrition, the result of eating more food than your body can burn up and dispose of. While exercise and diet, to a moderate degree, are essential to fat treatment, this alone seldom brings about the desired reduction. It only prevents MORE fat from accumulating.

BASY Bread, the HEALTH Bread, by its chemical action, destroys the fat ALREADY ACCUMULATED, and drives it out of the body. Absolutely pure and most delicious, it is a delight to the epicure and invariably produces results where all other means have failed. In overcoming Constipation it is particularly efficacious.

It is unquestionably the safest, sanest, surest, most natural and most inexpensive method of reducing fat ever conceived. Our handbook "Reduce Easily and Naturally" is well worth reading. Write for a copy—it's free.

Doctor's Essential Foods Co.

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SMART UNIFORMS

Neatness, Quality and Economy

Made of good quality cotton pongee in grey or black. Detachable laundered collar giving that much desired smart appearance

$3.50

LA MODE UNIFORMS in a variety of smart models sold in good stores everywhere. In greater New York at leading shops including:

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$5 La Vida Electric Vibrator

Without question you *CAN* have a good complexion—smooth as velvet, blooming with wholesomeness, free from defect. Likewise you can immensely improve the condition of your hair. Ten pleasant minutes with La Vida Electric Vibrator morning and evening will quickly bring you to your best. Guaranteed equal to vibrators selling at $15 to $25. Uses alternating current only; cannot get out of order. If your dealer doesn't have it send us $5 which will be returned if you are not thoroughly satisfied. Write for free booklet.

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FREE FASHION ALBUM

In order to assist you in remodeling your wardrobe we are issuing an attractive booklet of Forty Exclusive and Original

FALL FASHIONS

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You can select any styles you wish and have your gowns remade accordingly. By this method you will be able to tell in advance how your old-fashioned gowns will look when remodeled.

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AND MADE TO ORDER

Mme Pauline

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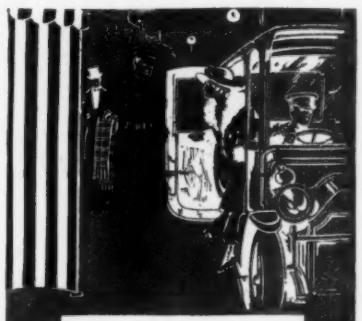

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"I never knew what real satisfaction was until I began regularly to use Skinner's. And I have proved for myself that *Skinner wearing quality* is a fact, not merely a tradition."

Skinner's

Guaranteed

Satins

Silks

Taffetas

(36 inches wide)

for Dresses, Blouses or Petticoats are famous the world over for wearing quality.

This is due to the absolute *purity* of Skinner dyes, the use of only the *strongest silk threads* and the extraordinary care we give to *every yard* in the weaving.

"Look for the Name in the Selvage"

None genuine without it

William Skinner & Sons

NEW YORK CITY

Philadelphia
Chicago
Boston

Mills:
Holyoke
Mass.

THE TALE OF THE PARIS OPENINGS

(*Continued from page 52*)

normal waist-line, or much higher than that; and the girdle may be of any desired width, from a mere "shoe-string" to a wide draped girdle. Whatever the width of the girdle, however, no matter where it is placed, the effect is always easy and loose. It is almost safe to say that there is not a tightly fitted frock in Paris.

As to tissues, there is much of the Rodier duvetyn, cachemire d'Inde, jersey, and all the thick, soft jersey tissues, serge, cheviot, and a great deal of bure. Everywhere we see checked stuffs—the inch-square check is a favorite—in unexpected colourings. There is much velvet, combined often with some woollen tissues; much embroidery of different sorts is also to be seen and, in some houses, much fur.

THE JENNY COLLECTION

Among the two hundred gowns which form the Jenny collection, we find narrow, straight, knee-length, tailored coats with cache-nez collars of fur and the narrowest of narrow skirts. Straight as a plummet from shoulder to heel falls the Jenny *tailleur*. The skirt is quite untrimmed and is not more—perhaps less—than a metre wide. These long straight coats are banded at the bottom with fur in the form of one wide band or two or more bands of different widths. They are quite unbelted, and the long straight sleeves are banded with fur at the wrists. Of dull green velours de laine is "Espoir." The long straight coat is widely bordered with castor. A band of castor also edges "Venitienne," at the lower left on page 51, a long, straight, coat-like tunic of corbeau velvet over a narrow skirt of the same tissue. This tube-like tunic is open, from the throat to the encircling band of castor at the hem, over rare Venetian lace, banded across the corsage with gold lace. The picturesque cache-nez collar of fur hides the chin completely, but this collar may be turned down if desired.

"Dianette," at the upper right on page 52, is a pretty frock of corbeau velvet, with the short blouse-tunic embroidered with gray beads and trimmed with gray fur. Gray tassels fall from the lower edge of this short tunic, which is round at the neck, where it is untrimmed; a bit of the bare shoulder shows between the top of the blouse and the gray fur ruff which is worn like a tight collar about the throat.

Gilets of brocaded satin or heavy *point de Venise* lace are worn with some of the Jenny *tailleurs*. Some of the jackets are semi-fitted to the waist and flare in pleats below, being longer in the back than in the front. Very pretty is "Bois de Rose," a delicious dull rose velvet *tailleur*. The coat falls straight just to the hips, where the pleated coat-skirt is attached. This skirt falls in a spreading flare to a little below the knee in the back and is rounded upward and rather short in front.

Many Jenny models show the wide flatly draped girdle which is tied in a Japanese bow in the back. There are a great many tunics and many apron tunics, often fur-edged. Nearly all jackets and cloaks are topped with the cache-nez collar. There are several black and white and black and gray satin and velvet frocks which are charming; and there are many evening frocks showing the jupe-culotte. In fact, the jupe-culotte is a feature of the collection, and the models are smart and pretty. "Niagara" is a frock of rippling moonlight in the form of blue and silver lamé tissue, draped and furnished with pantalettes of white mousseline trimmed with gold lace and pink roses.

BELTED CHEMISE AND UNBELTED FROCK

Many of the Jenny models are belted chemises, having the straight top section attached to the hips and belted closely at the normal waist-line with a narrow belt. The skirt is attached in an odd way, so that the line of the seam droops to a rounded point in front and back and rises high on the hips.

Very striking is an unbelted frock, not a true chemise for it is slightly fitted to the figure, not a princesse frock for it is much too loose. Trimmed with braid, subtly smart in its severity, this frock is very interesting. And in regard to the collection of Mme. Jenny, if the gentle reader has not at this moment in her wardrobe a version of "Ma Chérie" (at the lower left on page 52), Jenny's famous black velvet model, trimmed with white satin and buttons of brilliants—well, so much the worse for the gentle reader!

A. S.

TERMS LANVIN MADE *with* WINTER

(*Continued from page 55*)

of brown cheviot, with a three-quarters jacket fashioned with many seams. An ostentatious white waistcoat renders this frock exceedingly smart and desirable. "Chevreuse" is a street frock of black satin with a half-length coat widely bordered with caracul. This coat is in shape a smock, also, and is drawn on over the head and girdled with a black satin belt.

OF SLEEVES AND WAIST-LINE

Not least in importance in the Lanvin collection are several picturesque frocks in black and white, of velvet and satin. "Dante" is particularly good. The new wide sleeves are very pleasing. Straight to about the elbow, some of these sleeves have the lower part made of velvet or some contrasting tissue, in the form of a shallow puff, pleated or shirred on to the upper section and gathered close about the wrist. The Lanvin waist-line is usually normal or just a trifle above that point. Several of the frocks are trimmed with leather, black varnished leather, in some instances. One odd beige frock is outlined with leather about the seams of the semifitted corsage section, including the crosswise seam at the hips where the skirt is attached. It is buttoned down the middle front with black buttons, and the high collar is topped with a sort of cuff of beige stuff which flares closely about the face.

Several exquisite smock-like frocks for children are shown by the Maison Lanvin, as well as a number of the most adorable *robes d'intérieur* ever seen in Paris. With each of these indoor frocks is shown a bonnet of the most charming sort. One, a dainty little affair of light blue crêpe and pink roses, with a blue crêpe bride, is adorned with a "peak" of crêpe,—and the peak, instead of shading the eyes, falls over the nape of the neck.

Another is a "skeleton" cap of black velvet,—made of flat half-inch "ribs" of velvet rising from a black velvet bandeau with a ribbed top fitting the head closely. This odd cap appears also in gold tissue and in blue velvet. These room gowns are girdled across the front only, and the sides and back fall straight and loose.

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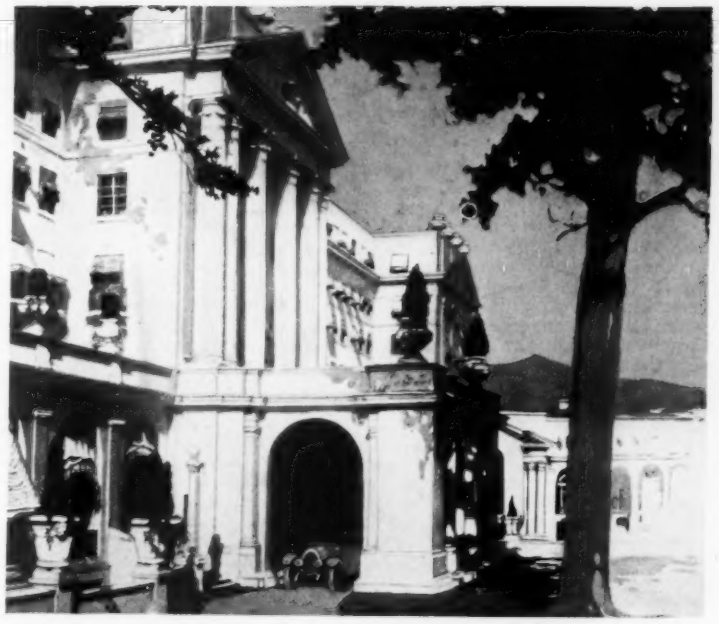

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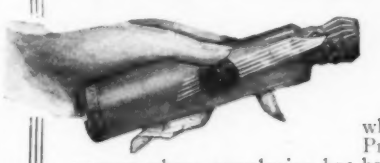

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PREMET'S TRANSLATION *of the* MODE

(*Continued from page 56*)

In one case, the top of the frock is made of tête de nègre satin embroidered with gold, while the skirt is of red cloth. In another, the top is of brilliant red velvet embroidered with paillettes above a dark blue serge skirt which is attached to the top in the Premet fashion at the hips. Again, the entire frock sketched at the lower left on page 56 is made of dead gold duvetyn in the same fashion, with the top sewn to the skirt at the hips. The skirt is embroidered with black thread in an odd design of circles, the frock is girdled narrowly with black ribbons, the sleeves are long and piped about the wrists with black satin, and the collar is of otter above a single rever of black satin. This rever may be spread flat across the chest, closing the frock snugly about the throat, or it may be thrown open, as desired. Many of the Premet frocks show this feature of a rever which may be fastened flatly across the chest or turned back in true rever fashion at the fancy of the wearer. The frock worn by Mme. Renée herself on opening day, sketched at the upper left on page 56, shows this rever, faced with grège moire, like the turned-back portion of the girdle. The skirt is embroidered with grège silk, and the frock itself is of black satin, with the long corsage section, the "wrapped-over" skirt, and the narrow ribbon knotted on the side,—all the smart touches that make the Premet frock what it is.

SOME VAGARIES OF THE REVER

"Mouche," a charming frock of blue velvet and black satin, is sketched at the lower right on page 56. In the sketch, the rever is shown dropped across the front, but it may be carried up and knotted securely on the left shoulder if desired. The frock "Narzika," sketched at the upper right on page 56, is shown with the rever buttoned high at the shoulder, but the two buttons may be undone and this rever turned back like the other. The coat worn with it is sketched in the middle of that page. This rever is only one of the many happy ideas which Mme. Renée has embodied in her winter frocks. The narrow ribbon girdle is adorable. Why has no one thought of it before? The new, mildly spiral skirt is so pretty that we shall all wear it. The frocks are so delightful, the cloaks so graceful, and the huge fur collars so smart that we shall be compelled to order them whether we will or no.

Remarkable in colour and tissue combinations are the Premet frocks. A street suit of violet velvet is collared smartly with golden duvetyn, the duvetyn which Rodier makes this year in so many exquisite shades. A cloak of tête de nègre satin is broadly collared with Rodier's brocaded jersey in brown and warm yellow. Black and gold satin and duvetyn are featured in many frocks. A black velvet evening cloak with an immense collar of otter is fronted with exquisite blue velvet, a sort of full-length gilet, which is half hidden by the ample "exterior" of the wrap.

"PETIT DINER" FROCKS AND LINED GIRDLES

A black satin frock, one of the many frocks for *petits diners* which take the place this year of evening frocks in the collections, is combined effectively with brilliant cerise velvet. This velvet forms the lining of the wide black satin girdle, which is knotted on the side, so that the velvet shows here and there in the turned-back folds. Mme. Renée has made much of the lined girdle of late, notably in her famous black and gray model of some weeks ago; but none were so successful or so pretty as these shown in the winter collection. Many of the Premet sleeves are little more than elbow length. Long sleeves at this house are close fitting, and the tunics are straight, like the tunic in "Mouche." Mme. Renée makes much of a very wide silk braid; in gray this braid forms the front of the corsage section of one black satin frock; in another instance, the entire corsage is made of it. In the latter case, the braid is of rose silk, embroidered with dark blue thread, and the skirt below is of blue serge.

The EYES *of* MARTIAL *et* ARMAND

(*Continued from page 62*)

rather wide. Many of the evening frocks are almost chemise in form—in the case of the gown at the top of page 62, second from the left, a broad Watteau-like panel of black velvet falls from the shoulders—and they are usually very loosely girdled. There are no long skirts in the Martial et Armand collection, although many short evening frocks are completed with long narrow trains of lace, silk, or pailletted tulle.

Martial et Armand feature the one-piece frock of jersey, which is to be worn under enveloping cloaks of velvet, velours de laine, and satin. And, by the way, many of the smartest cloaks shown by this house are made of black or tête-de-nègre satin extravagantly trimmed with fur. Other cloaks are a gorgeous cloak of royal purple velvet and ermine, a rich manteau of gray velvet brocade trimmed with gray fur, and a very jolly short manteau of gray satin, loose, straight, and wide-sleeved, embroidered all over with gold thread and silks in soft rich colours. This is collared—a *cache-nez*, of course,—with gray rabbit striped with petunia velvet. "Atlantique", as this manteau is called, is worn over a blue satin frock which is altogether charming.

As to the one-piece frocks of silk jersey, none is prettier than "Mongolia," a rosy mauve jersey combined with violet jersey and embroidered with violet silk. There is a very pretty, simple, gray jersey frock under a biscuit-coloured velours de laine coat trimmed with gray fur, and this is christened "Précieuse". "You-you", sketched at the upper left on page 62, is an odd little straight frock with a skirt of black velvet topped with squares of gray and red embroidery applied judiciously at intervals to break the line about the hips where the black skirt meets the plaid top section. "Pershing," at the lower right on page 62, is an odd frock of black velvet sleeved with black mousseline, with square panels of black and white cheviot in inch-big checks set into the skirt low on each side. The coat is made entirely of the checked tissue trimmed with black fur; and the frock underneath is further trimmed with white *broderie mousse*. This odd embroidery trims several of the models of the house. "Torpedo", is a cloak of brilliant green velours de laine with a green *cache-nez* collar finished with vivid yellow at the ends, and this yellow velours is embroidered with mossy green.

Of all the Martial et Armand collection, the cloaks and the evening frocks charm us most; but when we think again, the afternoon frocks charm us more.

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NURSE'S UNIFORM (at left) White uniform of half linen and half fine cotton, $4.00. Apron of same material, $1.25. Bib, 50c; hemstitched cuffs, 25c pair.

NURSE'S COAT AND BONNET (at right) The Helen, of heavy double-faced English top coating, or serge. Navy blue, grey, etc., $33.50. Bonnet, $8.50; with veil, $10.50.

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AT PARIS AND DEAUVILLE

Visitors in Paris Do Not Find It Gay, and Even the Deauville Season Was a Quiet One; Every One Not at the Front Is at Work in Canteens, Ouvroirs, and Huts

PARIS continues dull. Society women, who have practically hidden themselves since the war, are either in the country taking a needed rest or are still immersed in work for the Red Cross or some ouvroir. The newly organized Woman's War Relief Corps, under the presidency of Mrs. Sharp, the wife of the United States Ambassador, has already begun work, and many American women have already registered for service at the recruiting office, 5 rue François Premier. Passports and photographs are required of each recruit, for this Corps is organized on a true military basis, and those who register are expected to do their bit.

Mme. Waddington is chairman of the Advisory Board, and Mrs. R. W. Bliss is chairman of the Executive Committee. Among those on the Board of Directors are Mrs. Edith Wharton, Mrs. Shurtleff, who has had much experience in relief work in Paris, Mrs. W. K. Vanderbilt, who has already done a great deal of work in connection with the American Ambulance, Miss Cleveland, Mrs. George Munroe, who has charge of the auxiliary nurses, and many other well-known women of the American colony. Mrs. Herbert Parsons is in charge of the Red Cross Circles, and Mrs. Bradley, wife of Colonel Bradley of General Pershing's staff, will be at the head of the Woman's Auxiliary Committee of the American Red Cross Military Hospital.

IN CANTEEN AND DIET KITCHEN

Much work is to be done—canteens and diet kitchens are to be established, and all sorts of ouvroirs and workrooms opened under efficient management, as well as a bureau of "information and reclamation" which will be especially well organized. Every branch of Red Cross work will be undertaken by these American women, who, since the commencement of the war have devoted themselves to general relief work and will now work directly for the soldiers of the United States Army in Europe.

Mrs. Theodore Roosevelt, junior, is interested in the Y. M. C. A., 31 Avenue Montaigne, where she occupies herself with the canteen. Tea is served in the garden every afternoon, and the American boys are given "American" ice-cream, cake and—pie! The Y. M. C. A. is also being well organized, and stations and canteens are being established everywhere in France. Each incoming steamer brings its load of workers, and apparently a place is found for every one.

Mrs. Whitelaw Reid has been in Paris for a few days; and I saw Mrs. Kermit Roosevelt and her mother, Mrs. Willard, a few days ago at the Ritz. Visitors are few in Paris just now, where war holds first place. Everywhere one sees war and the panoply of war. With the arrival of the United States troops the streets of Paris are more than ever crowded with soldiers,—erect square-shouldered boys from the west, tall lean New Englanders, boys from the blue grass country and Texas, and not a few from New York. Ambulances, camions and supply wagons of all sorts are encountered on all sides.

PARIS HEARS THE GUNS

The camions bear witness to the art of the camoufleur and present an odd appearance in the city streets, bringing the stern business of the front home again to those far behind the lines. And of late when the wind is from the right quarter the boom-boom of the guns can be distinctly heard in Paris. Picture Paris of a star-lit night or under a serene moon, with the sound of guns pulsing through the quiet of late hours! It is unimaginable.

Everywhere the effect of these incessantly booming guns is visible. There are not so many flowers this year in the public gardens, which are not so well kept as of old. In the gardens of the Trianon at Versailles, which we remember before the war ablaze with colour at this season, we see now only the plebeian scarlet and white blossoms of bean vines! What would fair Marie Antoinette say, I wonder, if on some romantic moon-illumined night she strolled again across the terrace? What would she think of the silent fountains and the neglected gardens? We are reminded of that remark of hers, a century old and more, when confronted with the fact of the lack of bread. Her people were starving for bread and she asked lightly "Why don't they eat cake?" But perhaps this is a mere malicious tale.

THE ALLIES IN PARIS

Paris is so given over to the Allies, to soldiers of all sorts, and to visiting friends and diplomats, that one can well understand the Parisian's prayer, "Deliver us from our enemies,—and then deliver us from our Allies." Paris is crowded at the moment with visitors of all degrees of importance. Just now Lloyd George is among us, with Admiral Jellicoe, General Pershing, the Honourable Mr. Balfour, General Smuts, and any number of other notables. With the advent of the United States troops, a thin stream of society in the way of American sweethearts and wives began to pour into Paris, and this stream bids fair to swell into a torrent. Mrs. Vincent Astor, Miss Ethel Harriman and Mrs. Theodore Roosevelt, junior, have already arrived. Mrs. W. K. Vanderbilt and Miss Elsie de Wolfe are here also, both busily engaged in Red Cross work. The opening of the Y. M. C. A. in the Avenue Montaigne has brought over hundreds of workers who are to be employed in establishing huts, club-rooms, and places of recreation and amusement "somewhere in France." Each incoming boat brings units of some sort for some particular department of war work.

AMERICAN RED CROSS

In connection with the Red Cross, there is to be established in Paris a Red Cross War Corps of American women. Mrs. Sharp, the wife of the United States Ambassador, is the president of the organization, which is shortly to be militarized. Membership is limited to American women, including the wives of Allied subjects; and the corps is to be under the general direction of Major Murphy, the head of the American Red Cross in France. Mrs. W. K. Vanderbilt will be one of the workers in this branch of the Red Cross, and every American woman in Paris is expected to register for active service of some sort.

Now that the German Spas are not available (will an Ally ever again visit

(*Continued on page 176*)

LONG LINES SIMULATE SLENDERNESS

To impart to the full formed figure the lines and smartness of model sizes, garments of special cut and pattern are necessary.

F. F. Models
FULL FORM

SUITS *and* COATS *for* FULL-FORMED WOMEN

give length and grace to every line of the figure. They are made in a wide variety of modish styles in all fabrics in vogue for fall.

If not sold in your locality write direct to us and we will be only too pleased to make it convenient for you to see them.

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NEW YORK CITY

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in Koh-i-noor that makes it so dependable. It grips securely, yet releases with ease—when you want it to. An improvement over the old hook and eye! Absolutely rustproof. *Each one is stamped with the letters K. I. N.*

WALDES & CO., Inc.
Makers **New York**
The World's Largest Snap Fastener M'f'rs
Chicago Vienna
Montreal Warsaw
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Koh-i-noor SNAP FASTENER *Pat. Waldespring*
REG. U.S. PAT. OFF.

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Sheets and Pillow Cases

THE "Utica" label is a pledge of quality—a passport to the best homes—a surety of longest wear and biggest money value in sheets and pillow cases.

Our "Mohawk" brand is a good sheet, not quite so heavy as "Utica."
Sold by dry goods stores everywhere

Utica Steam and Mohawk Valley Cotton Mills
Utica, N. Y.

Stop using ordinary Creams and form the habit of applying

KALISH

Orris Cucumber Cream

—the ultimate choice of her who cherishes a **beautiful complexion.** The **Orris Root** for *freshness* and **the Cucumber Juice** for *cleansing, cooling and whitening* make **Kalish** Cream the supreme beautifier.

A Week's Trial Tube *for* 10c

Send **10c** (*coin or stamps*) for a generous sample tube of **KALISH Orris Cucumber Cream** including a sample tube of **KALISH Chlorash Dental Cream. To be had at good Drug and Dep't stores or at any of the three convenient stores of the**

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Mail Orders Solicited
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Tubes 25c. ¼ lb jar 50c. ½ lb jar 85c. 1 lb jar 1.50

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The Frederics Lasting Wave

In moist air, or after a shampoo, her hair is more bewitchingly fluffy and wavy than ever. No frizziness, but lovely, soft waves of any desired length, guaranteed to last at least 6 months. The waving takes little time, involves no discomfort and is beneficial to the hair. By Eastern society women the Frederics Wave is considered indispensable.

If you cannot come to the New York Salon, write for the name of the nearest establishment where you can obtain a Frederics Wave.

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French Hair Nets

$1 a dozen; usual $2.50 kind

THEY are hand-made by French peasants of selected natural hair, and come in cap or three-cornered shape.

The "Slippon" net shaped like a boudoir cap is very easily adjusted. The mesh is graduated at the edge to need only a hairpin or two for the whole net.

The "Import Special" has round shaped front and straight back. The mesh is close in both styles. They are invisible and full size for holding the coiffure perfectly.

Black, all shades of brown, light or dark auburn; light or dark ash blonde; light or dark blonde. Postpaid anywhere. Every net guaranteed.

White or grey hair nets in "Import Special" or "Slippon" cap shape, $1.50 a dozen. Mention color and shape when ordering.

IMPORTERS **GEORGE ALLEN, Inc.** *Established 1829*
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How to Be Strong —and Well

DON'T accept *ill-health, low spirits, excessive flesh or unnatural thinness* as a permanent affliction. The most stubborn ailment, nine times in ten, can be overcome, and *any* woman can be made to weigh exactly what she should—*easily, quickly, inexpensively—without drugs*—all in the privacy of her room.

That's a broad claim. But I can prove it. I have reduced 40,000 of the most cultured women and built up as many more, in the privacy of their rooms—scientifically—

Without Drugs

I will send you letters of endorsement from eminent physicians and tell you how I would treat you.

Physicians endorse my work—their wives and daughters are my pupils.

Don't let writing a letter stand between you and **good health, animation, Correct Weight** and a **Perfect Figure**

Write me now—today—while this subject is uppermost. Tell me, in confidence, whether you suffer from any of the ailments listed here, and I will tell you how I can help you.

If you have any of the following derangements, run a line through it and send it to me:

Excess Flesh in any part of body
Thin Bust, Chest, Neck or Arms
Round Shoulders
Incorrect Standing
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Lame Back
Sleeplessness
Lack of Reserve
Nervousness Headache
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Stewart & Co.
Correct Apparel for Women & Misses
5TH AVENUE AT 37TH STREET

Misses'

Tailored Suits

Smartly youthful in design and Silhouette

Very Moderately Priced

This Misses' Tailored Suit No. 50

is a charmingly distinctive model in the height of the new mode, fashioned of either Duvet de Lain or Broadcloth; coat is peau de cygne lined and heavily interlined; colors are Plum, Taupe, Navy, Black, Brown and Beet root; handsomely tailored.

Special

Sizes 14-16-18-20 *years* **$25.00**

The Muff shown here is a

Hudson Seal Muff

Made of selected seal dyed muskrat skins of superior quality.

Special

$10.00

MAIL or PHONE ORDERS PROMPTLY FILLED. SEND FOR ILLUSTRATED STYLE BOOKLET NO. 40.

Charge Accounts Solicited

Thus DOUCET SPEAKS *of* MODES

WHILE the models of all the other houses rejoice in fantastic names, the models of the house of Doucet are distinguished by numbers merely. Thus number four hundred and eleven is a startlingly pretty Pierrot-like frock with a long belted blouse of striped black and white satin bordered on the lower edge with white fox. The skirt below is black, narrow, and not too long, and the stripes are exceedingly wide—at least two inches in width, which is much wider than one expects them to be in the Doucet salons. For all that the frock is most attractive.

THE SMOCK-COAT

Doucet features a sort of smock-like coat, sometimes half-length, sometimes extending to the knee in front and some inches below the knee in the back, which is belted across the front and back only, and falls straight and very loose on the sides, under the arms. One of these coats, fashioned of dark green velours de laine, is finished on the lower edge with a band, about ten inches wide, of dark green lace topped by a band of castor. The long and rather loose sleeves are finished with castor, and the same soft fur encircles the throat. A similar model, in a lighter shade of green, trimmed also with castor, is neither so long, so wide, nor so extreme in shape as the one just described but it is equally pretty.

THE "SUBMERGED" BELT

This "submerged" belt appears on several of the smartest models in the Doucet collection. There is a little frock of dark blue velvet which is belted across the front only, the belt disappearing under the straight, loose, Watteau-like back. The frock is very narrow, the sleeves are long, and the whole, adorned further with two swaying tassels, is little short of ravishing. Then there is a frock of black satin topped from the hips with delicate black lace. A black belt crosses the front and back, passing under the straight-falling folds of lace on the sides. Over this is worn the smartest possible wrap of otter, which flares easily from the shoulders to about the hips, where it is slightly longer and somewhat pointed. To this top of otter, a straight flounce of black satin is attached, also pointed slightly below each hip. The subtle lines of this coat are the smartest ever seen in the Doucet salons, and the wrap is deliberately calculated to lure any woman to absolute ruin, for which even the high gods would forgive her. The coat is perfect, both in its lines and in the adroit combination of otter skins with satin.

Several robes d'interieur of soft, transparent, rose-hued stuffs feature the disappearing belt also, and the bravest among them disdain the belt altogether, falling straight from the shoulder with all the grace in the world. Little by little the unbelted frock—not by any means always a robe d'interieur—is creeping into fashion. Here and there in the salons de couture this season we see beltless robes and we look twice and yet again before we are sure that the belt has not been merely forgotten; but we are finally assured that the girdle is absent by design. The idea is of absorbing interest to the student of fashion. What will be the outcome? To what unbelted lengths will this frock lead us?

A very striking frock in the very striking Doucet collection is one of black satin, straight, narrow, and bordered with grey fox at the hem. The front of the corsage and the front of the skirt, low down, are decorated with great circular splashes of Chinese embroidery in red and gold and other brilliant yet soft colours. Simple in line, this frock with its rich and peculiarly effective embroidery is one of the prettiest in the collection.

A DOUCET "TAILLEUR"

Smart also is a simple tailleur of soft grey velours de laine, collared and pocketed ostentatiously with violet velours de laine.

It is girdled with violet, and knotted across this girdle in the back is a large Japanese bow of grey satin ribbon. The result is oddly pleasing. Another Doucet model of grey velvet is adorned with a very flat folded-over Japanese bow of black satin ribbon placed in the same position—across the girdle in the middle back.

A sumptuous evening cloak of golden yellow velvet trimmed with kolinsky is belted across the front only, the back falling loose and straight to the hem. The *cache-nez*, in fur, appears on many cloaks and tailored frocks. Skirts are rather narrow and sleeves usually long and straight. Ankle-length evening frocks are adorned with long narrow trains, and here and there, in the collection, we find a straight frock girdled at the hips.

AT PARIS AND DEAUVILLE

(*Continued from page 174*)

Marienbad?) people go to take the waters at the hitherto more or less neglected resorts of France. Vichy, Aix-les-Bains, Evian, all the famous old places, are crowded this season. Biarritz is much visited also, and, of course, Deauville, where, in spite of rumours of submarines off the coast, and the remote, but possible, danger of bombardment, all the hotels were crowded early in the season. Not a vacant chair was to be found in the garden of the Normandy at the tea hour, and the customary crowd sauntered on the sand and watched the bathers as the tide came in.

Bathing-suits at Deauville are always so brief as to defy description. All the interest centres in the cloak and the parasol, which daily becomes more and more a feature of the bathing-costume. Wearing a fantastic beach cloak and carrying an even more fantastic parasol, the fair bather tiptoes across the sand from the bath-house to the water. Her cloak of violent stripes in black and white is splashed with lurid spots of colour, applied with a reckless hand. Her parasol may be brilliant green or flaming red or burning orange or all three, seasoned with a dash of purple. The more shocking the colour of the beach parasol, the more modish it is. Not only must the parasol be brilliant, but the bathing-cap as well; and these small turbans or bonnets are made of Italian green, bright red, orange, or violet satin. But when, oh when, will the bathers at Deauville wear stockings?

Some of the cottages at Deauville are closed this year and some are opened only during the month of August. Housekeeping presents some difficulties after three years of war. Service is lacking, and there are certain inconveniences in the way of procuring provisions. So everybody stops at the Normandy. For the moment, the Hôtel Normandy is Deauville.

A. S.

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This Style Book gives you the key to economy Choose from the most wonderful collection of furs we have ever offered

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You run no risk in ordering furs from Albrecht - we ship them on approval under a guarantee of "Money Back" if not satisfied Choose your furs NOW while our stocks are complete and while you get the advantage of the special 10% discount

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This handsomely illustrated book, "Fur Facts and Fashions" mailed with our compliments on request The book shows the correct styles for 1918, and contains a wealth of valuable information not procurable elsewhere. It tells how furs are made and graded It tells how to detect imitation furs. It tells what furs wear best. It tells how to take proper care of your furs. It tells how to get the utmost possible fur value for your money. It is in fact the most complete and authoritative fur book issued, and every woman should possess a copy.

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"I bet you're the only girl in the whole house that didn't have to fuss with her hair when she took her hat off," said the young man admiringly to his theatre companion.

"Poor things," laughed the girl, "If they only knew that all they need is a Fashionette!"

Fashionette
***Invisible* HAIR NETS**

are made of finest human hair, in every shade, sterilized, and specially processed for absolute invisibility and exceptional strength.

Your choice of self-conforming, cap-shaped, or all-over styles. Each net packed in a sanitary envelope. Satisfaction guaranteed. AT ALL GOOD STORES.

15c each—two for a quarter.
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in a collection of Model Hats interpreting

THE NEW IDEA IN DRESS

An atmospheric simplicity of line and treatment
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THE SUPREME IMPORTANCE
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Hats That Individualize the Wearer

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The "CHATELAINE" Stemless Switch. Makes a luxurious looking knot. 1¾ ounces. Even length, 22-inch hair. Extra Quality, $12.00. Our Special Quality, $6.95. Standard Quality, $2.50. Greys extra.

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Toupees and Wigs for Men

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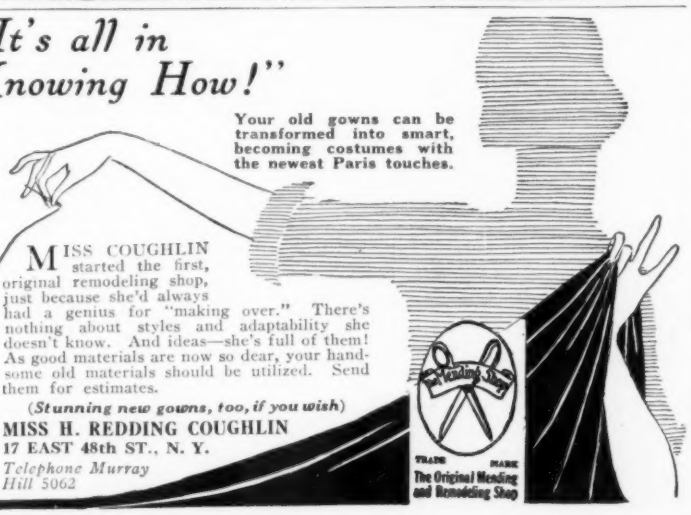

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Designs Special Apparel for MATERNITY WEAR

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Coats, Suits, Dresses, Skirts, Waists, Negligees, Corsets and Underwear

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Colors: Navy, Black, Taupe, Russian Green, African Brown or Wistaria.

In ordering state your present bust measure and color desired.

If you can't call at our New York, Chicago or Detroit store,

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Showing the latest Fall Styles especially adapted for the mother-to-be, together with "Baby Needs"—address Dept. V4—New York.

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Bob-Betty's soap is very pure and will not hurt you that is sure.
You cannot wash Bob Betty's away because they are put on the soap to stay.

BOB-BETTY'S
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SOAP
For Good Children

Made of the purest ingredients obtainable, and beautifully illustrated in colors.

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A most attractive Kiddie box, containing 6 cakes of Bob-Betty's Soap, with a different picture on each cake, and 1 Bob-Betty's Wash Cloth, $1.00.
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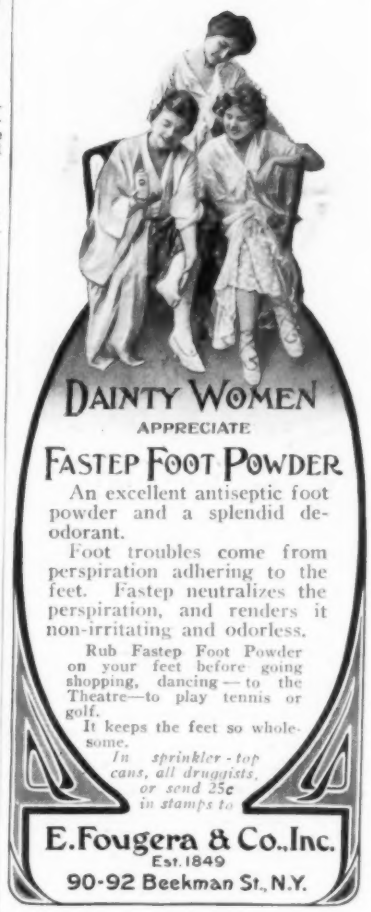

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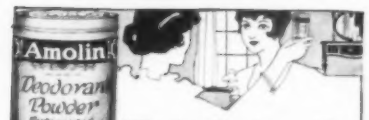

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The Daily News of Business

A Bulletin for Buyers.

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VOLUME III. TUESDAY, AUGUST 7, 1917 NUMBER 61

15 North Fifth Avenue
THE CHICAGO DAILY NEWS
15 North Fifth Avenue
Telephone Franklin 1

J. B. WOODWARD, EDITOR

The object of these bulletins is to help Daily News readers to get the utmost benefit from Daily News advertising. Suggestions from readers are invited. We want to make these bulletins valuable to you and will be glad to have your help.

"Keep Our Industries Going"

A fool can stand on the beach and let a little spray hit him in the face—and right away he wants to write a book on navigation.

America's first battle in this war will be with the fools right here at home.

A tongue without a brain behind it is as dangerous as a gun in the hands of a drunken Indian.

This war is so big and so complex that a fool oughtn't to be allowed to monkey with it.

We keep cranks away from our powder factories and, by the same token, why shouldn't we keep fools away from our presses? Better still, why shouldn't we muzzle fools and intern them till after the war?

Here's what the fools are doing to us:

President Wilson, in his wisdom, exhorts the people to conserve their foodstuffs. And he appoints this man Hoover, who, by the way, is the most expert food conservation specialist in the world, to help the people raise their truck and to make their truck go farther—all of which is wonderful generalship.

But the fools, who can no more fathom a deep mentality like that of President Wilson than a canary can whistle the anvil chorus, miss the whole idea and just manage to catch on to the tail end of the word "economy." So right away they want to go on a nation wide hunger strike, start a bread line and raise Cain in general.

Secretary McAdoo asks the people to buy some perfectly good 3½ per cent government bonds, non-taxable, the best investment that any sane man could make—because it is the safest. Right away the fools shout:

"Uncle Sam wants you to *give* him your money."

Fortunately wise men are in a vast majority in this country and the Liberty Bond issue went over with a bang. It was the wise men, though, not the fools that did it.

Some other fool shouted:

"Let's all wear cotton!"—thoroughly ignorant of the fact that we need all the cotton we can get to make high explosives out of, for ourselves and our allies.

If the so-called "Wear Cotton" propaganda had gone over we would have to fight this war out with firecrackers, or soda crackers, or pea shooters. That was a fine idea—wasn't it?

All of which goes to prove that we had better let the experts in this country—heaven knows we have enough of them—carry out the president's ideas. And the rest of us can find plenty to do keeping the fools from throwing wrenches in the gearset.

Right now the fools are busier than ever.

Some of them are holding peace demonstrations down in Boston, and the rest of them are sitting up nights trying to work out new stunts for putting business on the "Fritz."

President Wilson after conferring with delegates from the nations that have been in this war from the beginning, tells us that the all important thing for us to do is to *keep our industries going.*

In spite of this counsel, the fools are shouting at the tops of their voices:

"Don't buy any automobiles!"

"Don't buy any new clothes!"

"Don't spend any money with the laundries—turn your collars wrong side out and wear them two days!"

"Keep your wife away from the department stores!"

"Don't let your children go to the movies!"

"Don't do anything that will keep our factories and our stores and our places of amusement running!"

"Close up everything and *pay the expenses of this war out of the excess profits of bankruptcy!*"

The fools of this country might as well be made to understand right now and right here that we are not going to play into the kaiser's hands by listening to their monkey chatter.

We know just how serious this war is. But we know, on the other hand, that our fools are even more serious.

We also know that no one ever won a war in sackcloth and ashes.

We *must* have business in this country.

We *must* keep our heads up.

We *must* preserve our prosperity, because America's wealth is her biggest gun.

Shall we let the fools take the wheel at this dangerous turn in the road?

Please, you ninety nine and seven-tenths millions, answer in chorus—

"We will *not!*"

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Philadelphia
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Centrally located
Distinctive service
Excellent cuisine
Room with bath, $2 up
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The most convenient night light for the bath room, the hall, the bedroom, or anywhere in the house — is the Glow Lamp. It is artistic. It is odorless. It is safe. And it is inexpensive—giving a steady white flame for 200 hours on a single cent's worth of Kerosene. How else can you save as much? Its price is only $1.00—delivery free. Money back if not absolutely satisfied. Free book on request.

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Blanket Comfortables
CORTEX FINISH

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Because Esmond are the only blankets that have the famous Cortex Finish which gives the fabric exceptional strength, a thick even nap and the feeling of the softest, fleeciest wool. Esmond blankets are warm, washable and sanitary. Look them over at any dry goods store. Prices are very reasonable.

Send for Sample Bunny Blanket.

Send 10c and the name of your little boy or girl and we will mail you a large, doll size blanket in light blue and white, decorated with the famous Bunny. Gives the children lots of fun.

THE ESMOND MILLS
Dept. H Esmond, R. I.

He had a dream and it shot him!

FRIGHTENED—ragged—dirty—the boy stood. It was midnight and the doctor, waked up from sleep, demanded—"But how did they shoot him?" The boy trembled—stuttered. "He had a dream and it shot him."

Don't you remember it—how that boy was Huck Finn—and how Tom Sawyer was shot—and Huck's preposterous, terrified explanation?

How it rolls back the years! How it carries you back to the day, when as a youngster you read and read Huckleberry Finn until you nearly died laughing.

Have you read Huck Finn this year and realized its bigness—its philosophy—its sadness—all those things, which now to you, become so mixed with the laughter of youth? For Mark Twain was the most serious of all our writers—he was a great fighter for freedom, for liberty, for ideals.

MARK TWAIN

"He traveled always such a broad and brilliant highway with plumes flying and crowds following after"—and his death left nations weeping. But in a larger sense he is not dead. He lives forever in work more truly American than that of any other man.

RUDYARD KIPLING, writing to the most important officials in India, said: "I have seen Mark Twain this golden morning, have shaken his hand, and smoked a cigar—no, two cigars with him, and talked with him for more than two hours! Understand clearly that I do not despise you; indeed I don't. I am only very sorry for you, from the Viceroy downward."

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Get back the glamour of youth. Read once more of Tom Sawyer, the best-loved boy in the world; of Huck, that precious little rascal; of all the small folks and grown folks that made Mark Twain so dear to the hearts of all.

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Everything he wrote was touched with the golden freshness of youth and romance whether in such books as "The Prince and The Pauper"—"A Connecticut Yankee" or "Roughing It."

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They are so many and so good.

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You have not seen the world until you see it through Mark Twain's wise and humorous eyes.

Why the Price Must be Raised

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So this set of Mark Twain has been sold at a much lower price than would ordinarily be the case for a set of books of this character. But Mark Twain could not foresee that the price of ink, paper, binding—that everything that goes into the making of a set of books—was to go to heights undreamed of even two years ago. It is impossible to continue the sale of this set of books at that low price. For a few weeks longer—until the present edition is taken up—this low price will be in force, but on the next edition the price must be higher.

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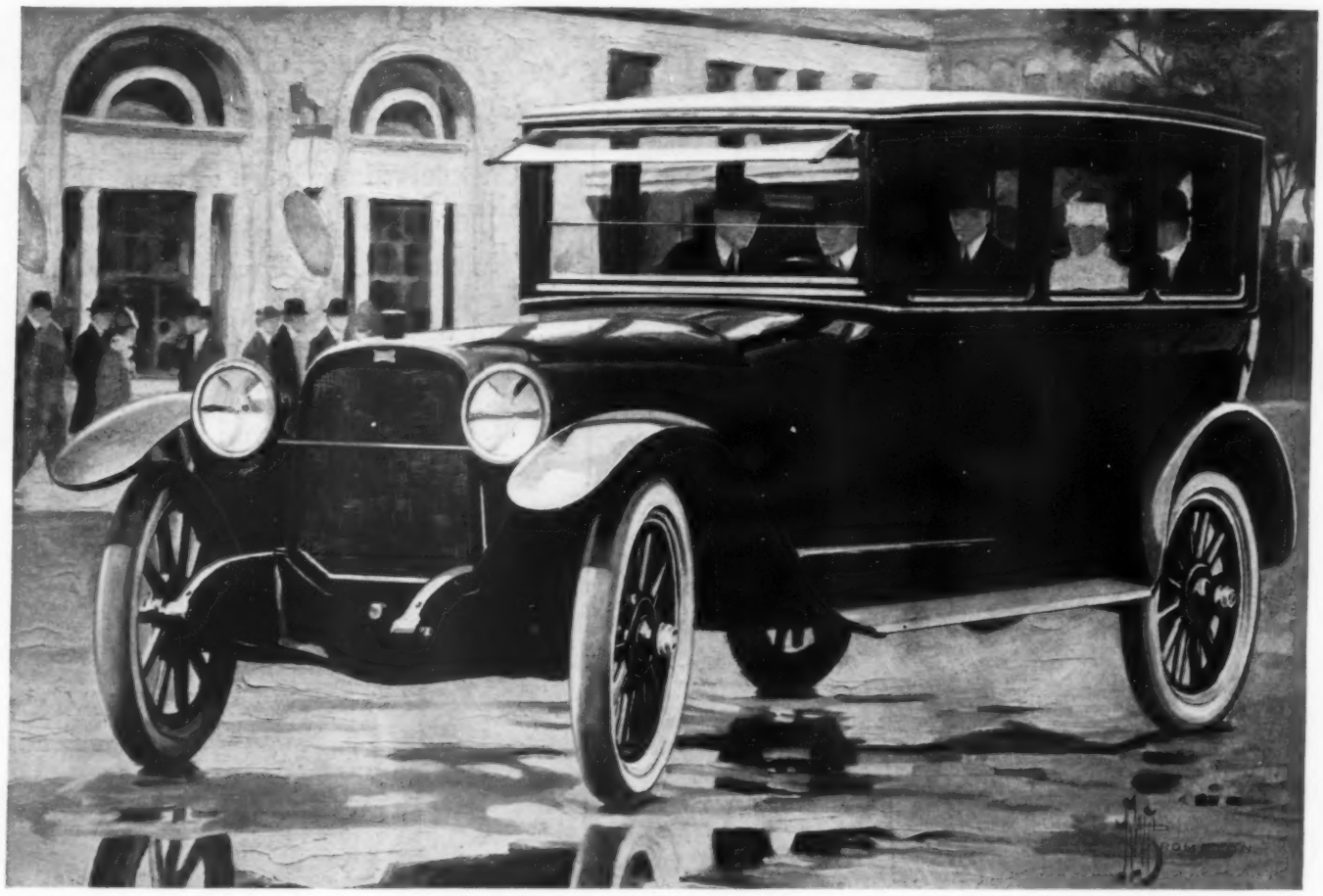

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